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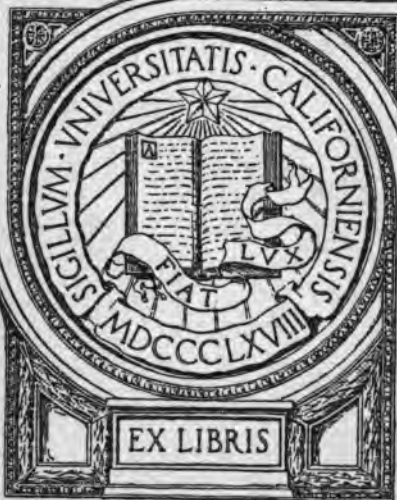
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**HOW  
TO STUDY SHAKESPEARE  
(SERIES II)**





# HOW TO STUDY SHAKESPEARE.

BY

WILLIAM H. FLEMING

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First and Second " Henry IV," Bankside Edition*

With an Introduction by

W. J. ROLFE, LITT. D.

SERIES II.

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## Preface

A GREAT drama is, in one respect, like a stained glass window in a cathedral. If one views the window from the outside he sees colors that are blurred, figures that are indistinct, and vague in outline. In order to perceive the harmony of the colors, the symmetry of the figures, the perfection and beauty of the window as a whole, the beholder must enter the cathedral, and view the window from the inside.

Likewise to study a great drama successfully, to perceive and appreciate its symmetry, its unity, its power, its grandeur, it must be studied from the inside.

"Art," says Ruskin, "is 'human labor regulated by human design,' and this design, or evidence of active intellect in choice or arrangement, is the essential part of the work."\* To this dictum of Ruskin I add that of Pater: "In literary, as in all other art, structure is all important."†

To study a play successfully the plot, the element of design which pervades the play, the construction, must be clearly discerned.

---

\* *Lectures on Art*, Brantwood Edition, p. 215.

† *Essay on Style*.

Only by this method of study can one see into the heart of the Shakespearian dramas, perceive in all its perfection the structure of the plays, appreciate them as works of dramatic art, the primal quality of which is unity, and derive from the study of them mental and emotional enrichment.

Such "a consummation" so "devoutly to be wished" can be fully attained by the method of study pursued in this book, and, I believe, by no other.

For further details of this subject the student is referred to the Preface to Vol. I.

In this volume will be found, what was lacking in the first and second editions of Vol. I., the pronunciation of the names of the Characters.

In preparing this I have generally followed the pronunciation of the Standard Dictionary. Of all dictionaries of the English Language I consider it *facile princeps*. To it I acknowledge my obligations.

In some cases, however, where the Standard gives but one pronunciation of a name I give two; *e. g.* Juliet, *Romeo and Juliet*. The scanning of that play is conclusive evidence that Shakespeare intended the name to be pronounced with the accent sometimes on the first, sometimes on the last syllable.

When two pronunciations of the same name are given I prefer the first.

WILLIAM H. FLEMING.

## PRONUNCIATION OF NAMES.

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The Scientific Alphabet used in this book is that devised and adopted by THE AMERICAN PHILOLOGICAL ASSOCIATION, in 1877. It has been accepted by THE AMERICAN SPELLING REFORM ASSOCIATION.

It also agrees substantially with that of the *Oxford Dictionary*, and of *The Philological Society of England*.

It is exactly that which is used in the Standard Dictionary, to the publishers of which we are indebted for the letters used in the key.

---

### KEY TO PRONUNCIATION.

Two pronunciations are intended by the diacritics  $\sim$  and  $\underset{\sim}{\phantom{a}}$  below a vowel: (1) a formal pronunciation; (2) an approved colloquial weakening. The mark  $\sim$  indicates that the colloquial weakening is toward *u* in *but*. The mark  $\underset{\sim}{\phantom{a}}$  indicates that the colloquial weakening is toward *i* in *pity*.

a	as in partake, monarch, breakfast, final, sofa.
ā	as in arm, alms, calm, father, martyr.
q	as in ask, chant, dance, fast, grasp.
ā	as in at, add, man, random.
ā	as in fare, bear, fair, heir, there.
ā	as in alloy, accuse, madman.
e	as in pen, sunset, excuse, ferry, yet.
ē	as in eclipse, epistle, elegant, element, added.
ē	as in moment, absence, colonel.
ēr	as in ever, fern, bird, fir.
ē	as in fate, ale, aid, eight, play, they, rein.
ē	as in usage, mountain, preface.
i	as in tin, it, divide, fill, miss.
ī	as in machine, meet, eve, bier, serene.
ī	as in react, remain, create.

V

o	as in obey, follow, eulogy, theory, propose.
ō	as in no, glory, note, blow, over, foal, pour.
e	as in not, odd, what, comma, forest, was.
ō	as in nor, abhor, ought, authority, walk, fall.
ə	as in actor, idiot, atom.
u	as in full, could, book, woman, put, bush.
ū	as in rule, rude, food, unto, wooing.
ū	as in measure, injure, nature.
u	as in but, tub, under, nation, hurry, son.
ū	as in burn, cur, curl, hurt, work, wort.
ai	as in pine, eye, ply, height, ice, fire.
au	as in out, thou, owl, bound, town.
ei	as in oil, boy, avoid, joint, moist.
iū	as in few, adduce, duty, mute.
iu	as in duration, mulatto.
iū	as in future, lecture, nature.
c = k	as in cat, epoch, sceptic, chasm, king, pique.
ch	as in church, chair, match, chip, much, charm.
cw = qu	as in queen, quite, quit, quality.
dh (th)	as in the, then, smooth, breathe.
f	as in fancy, sulfur, physic, laugh, rough.
g (hard)	as in go, gun, game, dog.
h	as in abright, loch (Scotch), ach (German).*
hw (wh)	as in why, when, where, while.
j	as in jaw, gem, pigeon, religion, soldier, edge.
ng	as in sing, long, tongue, flung.
n	as in ink, bank, junction, single.
n	as in bon (French).†
s	as in sin, cell, city, vice, cypress.
sh	as in she, chaise, machine, ocean, social, sure, notion.
th	as in thin, worth, breath, pith, think.
ti	as in tüne (German).‡
z	as in zone, is, lives, music, wise.
zh	as in azure, treasure, ambrosia, cohesion.

\* **H** — aha ; † **n** — silent ; ‡ **ti** — music—these English substitutes are only approximately correct.

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**HAMLET,  
PRINCE OF DENMARK**



# HAMLET

## PRINCE OF DENMARK

### I. Source of the Plot.

This play is a dramatization of *The Hystorie of Hamblet, Prince of Denmarke*.

This story first appeared in the *Historia Danica* of Saxo Grammaticus, which was written about 1180–1208. It was published in Belleforest's *Histoires Tragiques* in 1570. From thence it was translated into English, under the title *The Hystorie of Hamblet, Prince of Denmarke*.

The following incidents in Shakespeare's play are taken from *The Hystorie*: the murder of Hamlet's father by his uncle; the marriage of Hamlet's mother to this uncle; the feigned madness of Hamlet; the attempts of his uncle to discover Hamlet's secret; the murder of Polonius; Hamlet's interview with his mother, in which he upbraids her for her conduct; his voyage to England; his return; his revenge in killing his uncle.

The other incidents in the play are not in *The Hystorie*. On the other hand, *The Hystorie* narrates other events which are not in the play.

There is evidence, which seems irrefragable, that there was an older play on this subject. It is likely that Shakespeare used the older play as the basis of his study. Judging from the difference between the first Quarto edition of Shakespeare's play, published in 1603, and the second, published in 1604, some critics infer that Shakespeare at first simply revised the older play, and adapted it to the uses of his stage; that later he re-wrote it, and that the second Quarto, which is the product of the re-writing, is the first original draft of Shakespeare's *Hamlet*. Other critics reject this opinion and believe the first Quarto was printed from shorthand notes taken down during the performance of the play, or from an imperfect copy of the play belonging to some actor, which was stolen or otherwise surreptitiously obtained.

Knight accepts the former theory and ingeniously defends it in the Introductory Notice to his edition of the play. "Pictorial Edition of Shakespeare," Tragedies, Vol. I., pp. 87-96.

The Cambridge editors, Clark and Wright, also endorse this opinion. Cf. Preface to Clarendon Press edition of *Hamlet*, pp. viii-xii.

Richard Grant White believes the second opinion to be the correct one. *Vide* Introduction to his edition of the play. "Shakespeare's Works," Vol. XI., pp. 5-23; also his essay on "The Two Hamlets," published in *The Atlantic Monthly*, Oct., 1881, pp. 467-479. This essay has been republished in "The Bankside Shakespeare," Vol. XI., pp. cxvii-cxli.

The older play has been lost. *The Hystorie of*

*Hamlet* can be found in Hazlitt's "Shakespeare's Library," Part I., Vol. II., pp. 211-279; also in "The Bankside Shakespeare," Vol. XI., pp. liii-cxvi; also in Furness's Variorum edition of *Hamlet*, Appendix, Vol. II., pp. 91-113.

There was a German play, *Der Bestrafte Brudermord oder: Prinz Hamlet Aus Dännemark, Fratricide Punished or Prince Hamlet of Denmark*, with which, in the opinion of some critics, Shakespeare was familiar, and from which he derived some hints for *Hamlet*. I do not attach much, if any, value to this opinion. An English translation of this play can be found in *Furness's Hamlet*, Appendix, Vol. II., pp. 121-142.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

*Elsinore.* "The scene is at the celebrated castle of Kronborg, commanding the entrance of the Sound. In its vaults the mythic Danish champion Holger was thought to be seated at the board, asleep for age after age, till the day of fate awakens him." Moberly.

*Long live the King!* Probably the watchword for the night.

*Upon your hour, i. e.* the hour upon which you are to go on guard.

*Much thanks.* *Much* used as adjective. Cf. Abbott, Grammar, § 51.

*Bitter cold.* Shakespeare freely used adjectives as adverbs. Cf. Abbott, Grammar, § 1.

*Sick at heart.* In the first Act of a play a dramatist must strike the emotional chord that vibrates through the play. The sickness of heart, the sadness which pervades the play is foreshadowed in these words of Francisco.

*Rivals.* Partners. "*Rivals* originally meant those who dwelt by the same *rivus* or stream, having a right to use it for purposes of irrigation. Hence frequent contentions, and hence the metaphorical sense of the word, so much more used both in Latin and modern languages." C. and W.\* Cf. *Antony and Cleo.*, III. 5. 8.

*Dane.* The King of Denmark. Cf. line 61 ; I. 2, 44.

*Give you, seq.* God give you, seq. Cf. *Romeo and Juliet*, I. 2. 59.

*A piece of him.* Spoken in jest.

*What.* Cf. Vol. I., p. 109.

*Fantasy.* Imagination.

*The minutes of this night.* "Through this night, minute by minute." Moberly.

*Approve.* Confirm, attest.

*Yond same star.* Polaris, or the north star.

*Thou art a scholar.* "That is, able to speak Latin, in which language the formulæ of exorcism prescribed by the Church were of course written." C. and W. Cf. *Much Ado*, etc., II. 1. 264.

*It would be spoke to.* Refers to the current belief that a ghost cannot speak till it is spoken to. Cf. Abbott, Grammar, §§ 329, 343.

*On't.* Of it. Cf. *Lear*, I. 4. 114.

*Avouch.* Acknowledgment.

\* Clark and Wright, Editors of Clarendon Press edition.

*Parle.* Parley.

*Jump.* Exactly. Cf. V. 2. 359 ; also *Othello*, II. 3. 392.

*In what particular*, seq. I do not know exactly what to think, but in a general way my opinion is, seq.

*Good now.* Cf. Abbott, Grammar, § 13.

*Toils.* Causes to toil. Cf. Abbott, Grammar, § 291.

*The subject.* The people. Cf. I. 2. 33.

*Cast.* Casting.

*Mart.* Purchasing.

*Impress.* Impressment.

*Toward.* Imminent.

*Prick'd on.* Spurred on.

*Emulate.* Emulous.

*Law and heraldry.* Heraldic law.

*Seiz'd of.* Possessed of.

*Moiety competent.* A share equal to.

*Carriage of the article design'd.* Meaning of the agreement drawn up between them.

*Unimproved.* Inexperienced.

*Shark'd up.* Gathered up, as a shark voraciously eats anything it can get.

*Resolutes.* Desperadoes.

*That hath a stomach*, seq. That requires courage, seq. Cf. *Henry V.*, IV. 3. 35.

*Romage.* "Bustle, turmoil." Schmidt.

*I think it be*, seq. "*Be* expresses more doubt than *is* after a verb of thinking." Abbott, Grammar, § 299.

*Sort.* Agree with.

*In the most high*, seq. Cf. *Julius Cæsar*, II. 2. 18, seq.



*The moist star.* The moon.

*Precurse.* Precursor.

*Climatures.* "Regions." Rolfe. "Possibly used for those who live under the same climate." C. and W.

*I'll cross it.* Whoever crossed the path of a ghost became thereby subject to its malign influence. This was the current belief.

*Extorted treasure.* Ghosts were supposed to keep watch over hidden treasure. Cf. *II. Henry IV.*, IV. 3. 125.

*Partisan.* Halberd.

*Majestical.* Majestic.

*Made probation.* Gave proof.

*Strike.* Cf. *Titus Andronicus*, II. 4. 14; *Coriolanus*, II. 2. 117.

*Takes.* Infects, bewitches.

*Russet.* "Red." Schmidt. "Gray, ash-colored." C. and W.

## SCENE 2.

*Brow of woe.* A brow expressing grief.

*Wisest sorrow.* A sorrow tempered, controlled by wisdom.

*Jointress.* Dowager.

*Defeated.* Disfigured. Cf. *Othello*, I. 3. 346.

*Auspicious.* Cheerful.

*Dropping.* Dropping tears. Cf. *Winter's Tale*, V. 2. 80.

*Barr'd.* Excluded.

*Supposal.* Opinion, supposition.

*Disjoint.* Cf. Abbott, Grammar, § 342.

*Gait.* Shakespeare generally means by this word,

mode of walking. He here uses it metaphorically, as meaning proceeding.

*Subject.* Vide note under I. 1.

*Dilated.* "Detailed, copious." Schmidt.

*Allow.* Example of "confusion of proximity."

Cf. Abbott, Grammar, § 412.

*Commend,* seq. Prove that you do *your duty*.

*Nothing.* Not at all. Cf. *Twelfth Night*, II. 3. 104;

*Merchant of Venice*, I. 1. 165.

*Lose your voice.* Speak to no purpose.

*Pardon.* Permission to depart. Cf. III. 2. 285.

*Cousin.* Vide, Vol I. pp. 59, 319.

*A little more than kin*, seq. "If Hamlet refers to himself, the meaning seems to be: more than a mere kinsman (being stepson as well as nephew) and less than kind (because I hate you). If he applies them to the king, we may accept the paraphrase of White: 'In marrying my mother you have made yourself something more than my kinsman, and at the same time have shown yourself unworthy of our race, our kind.'" Rolfe.

*Nighted.* Dark, black. Cf. *Lear*, IV. 5. 13.

*Denmark.* Myself, the king of Denmark.

*Veiled lids.* Lids that are cast down. Cf. *Merchant of Venice*, I. 1. 28.

*Particular.* The antithesis of *common* in line 74.

*Inky.* Cf. *As You Like It*, III. 5. 46.

*'Haviour.* Behavior.

*Obsequious*, seq. A sorrow suitable to, in accordance with proper obsequies.

*Condolent.* Grief.

*Incorrect.* Not resigned.

*He that died.* He for him. Cf. Abbott, Grammar, §§ 184, 206.

*Unprevailing.* Useless, unavailing.

*Wittenberg.* This university was not established till 1502. This allusion is an example of Shakespeare's many anachronisms.

*Retrograde.* Contrary.

*Denmark drinks,* seq. "The king's intemperance is very strongly impressed; everything that happens to him gives him occasion to drink." Johnson.

*Rouse.* "A deep draught as in I. 4. 8; *Othello*, II. 3. 66." C. and W.

*Canon.* A law, not civil but religious. Cf. *Timon of Athens*, IV. 3. 60.

*Merely.* Entirely.

*Hyperion.* The god of the sun; Phoebus. Cf. III. 4. 56.

*Beteem.* Permit.

*Discourse of reason.* "The reasoning faculty." C. and W. Cf. *Troilus and Cressida*, II. 2. 116.

*Flushing.* The water. "The verb 'flush' is still used transitively, meaning, to fill with water." C. and W. Rolfe, however, explains it as "ceased to produce redness."

*Dexterity.* Swiftmess.

*Not . . cannot.* Cf. Abbott, Grammar, § 406.

*I'll change that name with you.* I'll be your servant; you are *my good friend*.

*Dearest foe.* Vide, Vol. I., p. 386.

*Who?* Whom. Cf. Abbott, Grammar, § 274.

*Season your admiration.* Hold in check your surprise.

*Attent.* Attentive.

*Vast.* "Emptiness, the time when no living thing is seen." C. and W.

*At point exactly.* In all points like.

*Cap-a-pe.* From head to foot. Cf. line 228.

*Distill'd.* Melted.

*It head.* Its head. Cf. Abbott, Grammar, § 228.

*Beaver.* The front part of the helmet.

*Constantly.* Steadily. Cf. *Julius Cæsar*, V. 1. 92.

*Like.* Likely.

*Your loves.* *Your loves* instead of *our duty*. Speak to me as your equal, not as your superior.

*Doubt.* Suspect. Cf. *Romeo and Juliet*, V. 3. 44.

### SCENE 3.

*Convoy.* Conveyance.

*A fashion and a toy in blood.* A custom which is temporary, a pastime; not a deep and lasting affection.

*Primy nature.* Vernal nature; nature in its spring-time.

*Suppliance.* "Pastime, diversion." Schmidt.

*Thews.* Muscles.

*Cautel.* Craft.

*Unvalued.* Of little value.

*May give his saying deed.* As far as he is able to execute his promises.

*Too credent.* Too credulous, believing.

*Buttons.* Buds.

*Blastments.* "Blasts; pernicious influence of the wind and weather." Schmidt.

*Recks not his own rede.* Heeds not his own counsel.

*Fear me not.* Have no fears for me.

*Sits.* Cf. *Merchant of Venice*, I. 1. 18; *Henry V.*, II. 2. 12.

*Character.* "Write, inscribe." Schmidt.

*Unproportion'd.* Ill advised, unsuitable.

*Do not dull*, seq. "Do not make thy palm callous by shaking every man by the hand." Johnson.

*Censure.* Opinion.

*Husbandry.* Economy.

*Season.* Ripen.

*So 'tis put*, seq. Told me, impressed on me.

*Unsifted.* Untried.

*Tender*, seq. Be more cautious, careful of yourself.

*Tender me a fool.* "You will show me a fool, i. e. be a fool." Schmidt.

*Springs.* Snares.

*Entreatments.* Invitations.

*In few.* In short ; in few words.

*Brokers.* Negotiators.

*Slander.* Disgrace, misuse.

#### SCENE 4.

*Shrewdly.* Sharply.

*Eager.* Sharp. Cf. I. 5. 69.

*Rouse.* Vide note under I. 2.

*Wassail.* Revelry, carousal.

*Up-spring.* A dance.

*The triumph.* "The universal acceptance of his pledge." Moberly. C. and W. believe the word *triumph* is used here "in bitterest irony."

*This heavy-headed revel*, seq. Cf. *Othello*, II. 3. 79, seq.

*Tax'd.* Censured.

*Clepe.* Call.

*Addition.* Title.

*The pith*, seq. It deprives us of the just and high praise which is our due.

*Mole of nature.* Natural blemish.

*His.* Its. Cf. Abbott, Grammar, § 228.

*Complexion.* Temperament.

*Plausive.* Pleasing.

*Nature's livery, or fortune's star.* "A defect which is either natural or accidental." C. and W.

*General censure.* Public opinion.

*The dram of eale,* seq. The meaning of this passage is unknown. For the various emendations suggested, cf. Furness's Variorum edition of *Hamlet*, in loco.

*A spirit of health.* "A healed or saved spirit." C. and W.

*Questionable shape.* A shape that invites questions.

*Canoniz'd bones.* Bones that have received the rights of burial.

*Hearsed.* "Coffined." Schmidt.

*Glimpses.* Glimmering light of the moon.

*Fools of nature.* We whom nature makes fools.

*Impartment.* Communication.

*Removed.* Remote.

*Beetles.* Hangs, projects over.

*Sovereignty of reason.* Your self-possession ; the control of yourself by your reason.

*Toys.* "Idle fancies ; odd conceits." Schmidt.

*Lets me!* Hinders me.

*Nay,* seq. "Let us not leave it to heaven, but do something ourselves." C. and W.

#### SCENE 5.

*Porpentine.* Porcupine.

*Eternal blazon.* "Revelation of eternity. It may be, however, that Shakespeare uses *eternal* for in-

*fernal*, as in *Julius Cæsar*, I. 2. 160; *Othello*, IV. 2. 130. *Blazon* is an heraldic term meaning the verbal description of armorial bearings, hence used for description generally." C. and W.

*As in the best*. Murder *in the best* cases is *most foul*, but this one is exceptionally so.

*Shouldst*. *Wouldst*. Cf. Abbott, Grammar, § 322.

*Lethe wharf*. On the use of *Lethe*, a noun, as an adjective, cf. Abbott, Grammar, § 22.

*Process*. A mandate, an official account. Used again in IV. 3. 65.

*Adulterate*. Adulterous.

*Seeming-virtuous*. Cf. Abbott, Grammar, § 2.

*Decline upon*. Sink to.

*Morning air*. *Vide* note Vol. I. p. 275. Also cf. lines 89-90.

*Hebenon*. Probably Henbane. Cf. "Plant-Lore, etc., of Shakespeare," Ellacombe, pp. 118-120.

*Eager*. Tart, sour, sharp. Cf. I. 4. 2; also *III. Henry VI.*, II. 6. 68.

*Bark'd*. "Grew like the bark of a tree." Schmidt.

*Lazar-like*. Leper-like.

*Unhousel'd*. Without having received the eucharist.

*Disappointed*. Unprepared.

*Unanel'd*. Without having received extreme unction.

*Luxury*. Lust. Shakespeare always uses the word in this sense.

*Uneffectual*. Ineffectual; his light is dimmed by that of the coming day. On use of *Un* for *In*., cf. Abbott, Grammar, § 442.

*This distracted globe*. Hamlet probably refers to his head; possibly to the round world.

*Saws.* Sayings. Cf. *As You Like It*, II. 7. 156.

*Pressures.* Impressions, as of a seal. Cf. III. 2. 23.

*Tables.* Memorandum-book. Cf. *Table-book*, II. 2. 136; also II. *Henry IV.*, IV. 1. 201; *Winter's Tale*, IV. 4. 610.

*Hillo, ho, ho.* A falconer's term.

*Go pray.* Cf. II. 1. 101; also Abbott, *Grammar*, § 349.

*Upon my sword.* "The sword was often used in oaths because the hilt was in the form of a cross (and, as Halliwell shows, sometimes had a cross inscribed upon it); and this swearing by the sword was, moreover, an old Scandinavian custom." Rolfe.

*Truepenny.* "An honest fellow." Schmidt. This word and *old mole* were words applied in the old plays by the Vice to the devil. Cf. *Twelfth Night*, IV. 2. 116-126.

*Pioner.* Pioneer. Cf. *Henry V.*, III. 2. 92; *Othello*, III. 3. 346.

"The levity displayed by Hamlet is at once the natural expression of a mind oppressed with horror (like the jests of dying men and hysterical laughter), and is also a cunning device to deceive his friends as to the purport of his communication with the Ghost." C. and W.

*Antic.* Disguised. An appearance, a course of conduct assumed for the purpose of deception. Cf. *Romeo and Juliet*, I. 5. 58.

*Friending.* Friendliness.



## ACT II.

## SCENE 1.

*Shall.* Cf. Abbott, Grammar, § 315.

*Danskers.* Danes.

*Encompassment and drift.* "Scope and tendency." C. and W.

*More nearer.* Cf. III. 2. 283 ; III. 4. 155 ; V. 2. 121 ; also Abbott, Grammar, § 11.

*It.* "It is sometimes used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of." Abbott, Grammar, § 226.

*Take you.* Assume.

*Put on him.* Accuse him of. Cf. line 29 ; also *Macbeth*, II. 4. 26.

*Breathe.* Describe.

*General assault.* Such vices as generally tempt young men.

*Prenominate.* Previously mentioned.

*In this consequence.* "In thus following up your remark." Schmidt.

*O'ertook in 's rouse.* Overcome by intoxication in a drinking-bout.

*Windlasses.* Windings.

*Assays of bias.* "A metaphor from the game of bowls, in which the player does not aim at the Jack (or 'mistress' as it was called in Shakespeare's time) directly, but in a curve, so that the bias brings the ball round. *Assays of bias* are therefore indirect attempts." C. and W. Cf. *King John*, III. 1. 275-278.

*Closet.* Chamber, private apartment.

*Unbrac'd.* Unfastened. Cf. *Julius Cæsar*, I. 3. 48; II. 2. 262.

"We are not permitted to see Hamlet in this ecstasy of love, but what a picture! How he must have loved her, that love should bring him to such a pass!—his knees knocking each other!—knees that had firmly followed a beckoning ghost! There is more than the love of forty thousand brothers in that hard grasp of the wrist,—in that long gaze at arm's length,—in the force that *might* but *will* not, draw her nearer! And never a word from this king of words! His *first* great silence,—the *second* is death!" Miles.

*Ecstasy.* "Any state of being beside one's self." Schmidt. Cf. III. 1. 160; III. 4. 74, 135, 136; *Macbeth*, III. 2. 22.

*Fordoes.* Destroys.

*Quoted.* Noted, observed. Cf. *Troilus and Cressida*, IV. 5. 233; *Romeo and Juliet*, I. 4. 31.

*Jealousy.* Suspicion, apprehension. Cf. *As You Like It*, II. 7. 151; *Twelfth Night*, III. 3. 8; *Lear*, I. 4. 75.

*Which, being kept close, seq.* "Hamlet's mad conduct might cause more grief if it were hidden than the revelation of his love for Ophelia would cause hatred, i. e., on the part of the King and Queen. Yet the Queen afterwards expresses her approval of the match, III. 1. 38. Cf. also V. 1. 231-234." C. and W.

## SCENE 2.

*Moreover that.* Besides that.

*Sith.* Since.

*Neighbour'd to.* Associated with.

*Gentry.* Courtesy. Cf. V. 2. 107.

*Sends*, seq. Cf. Abbott, Grammar, § 399.

*Assay of arms.* Test, trial of arms. Cf. III. 3. 69.

*It likes us well.* It pleases us well. Cf. V. 2. 249.

*Expostulate.* Discuss.

*Perpend.* "Consider; look to it. A word used only by Pistol, Polonius and the clowns." Schmidt.

*Whilst this machine*, seq. By *machine* Hamlet means body. His letter is purposely written in the stilted and affected style of euphuism, then so current.

*As I perceived it*, seq. "There is much humor in the old man's inveterate foible for omniscience. He absurdly imagines that he had discerned for himself all the steps of Hamlet's love and madness; while of the former he had been unaware till warned by some friends, and the latter did not exist at all." Moberly.

*If I had played*, seq. If I had been the agent of their correspondence. Cf. *Winter's Tale*, IV. 4. 610.

*Round.* "Straightforwardly, without ceremony." Schmidt.

*Took the fruits*, seq. Reaped the fruits, seq.

*Watch.* Watchfulness, sleeplessness. Cf. *Cymbeline*, III. 4. 43.

*Centre*, i. e. the centre of the earth.

*Arras.* Tapestry hangings. They were made principally at Arras, hence the name.

*Good kissing carrion.* "Good kissing, as Caldecott and Corson have explained, is—good *for* kissing, or to be kissed, by the sun." Rolfe. Most of the editors have changed *good* to *god*.

*Who.* Whom. Cf. Abbott, Grammar, § 274.

*Should.* Used for would. Cf. Abbott, Grammar, § 322.

*Confines.* Places of confinement.

*Fay.* Faith.

*Consonancy of our youth.* Cf. line 11.

*A better proposer.* One who could *propose* or state the case better.

*Prevent.* Anticipate.

*Express.* "Exact, fitted to its purpose, as the seal fits the stamp." C. and W.

*No, nor . . . neither.* Cf. Abbott, Grammar, § 406.

*Lenten.* Meagre, like a lenten meal.

*Coted.* To pass by, to leave behind.

*Tickle o' the sere.* "*Sere*, or *serre*, now spelt *sear* or *sear*, is the catch in a gunlock which keeps the hammer on half or full cock, and is released by the trigger. . . . *Lungs . . . tickle o' the sere* are therefore lungs easily moved to laughter, like a gun which goes off with the least touch." C. and W.

*Inhibition.* Prohibition. Reference is probably to the license given Jan'y 30, 1603-4, to the Children of the Queen's Revels, and the children of Paul's, to play at the Blackfriar's theatre. Their popularity compelled the older players to travel in the country. Cf. Preface to Clarendon Press edition of this play, pp. xii-xvi.

*Aery, seq.* The brood of an eagle or hawk.

*Cry out, seq.* Make themselves heard.

*Tyrannically clapped.* Loudly applauded.

*Escoted.* Maintained, paid.

*Will they pursue, seq.* "Will they follow the profession of players no longer than they can keep the voices of boys?" Johnson.

*Tarre.* Urged to fight. Cf. *King John*, IV. 1. 117 ;  
*Troilus and Cressida*, I. 3. 392.

*Argument.* The plot of a play. Cf. III. 2. 121 ;  
*II. Henry IV.*, IV. 5. 199.

*Carry it away.* Carry off the prize.

*Mows.* Grimaces.

*'Sblood.* God's blood. Cf. III. 2. 336.

*Appurtenance.* That which belongs, appertains to.

*Extent.* "Condescension ; the behavior of a superior to an inferior, when he makes the first advances." C. and W.

*Handsaw.* Heron.

*You say right*, seq. Hamlet says this simply to mislead Polonius.

*Scene individable.* "A play where the unity of place is observed, opposed to the *poem unlimited* where no such restriction is imposed." C. and W. Schmidt gives a different meaning. "Not to be distinguished and determined by a peculiar appellation, i. e., not to be called tragedy, comedy, etc."

*Law of writ*, seq. Meaning obscure. It may refer to the practice of the actor following the text closely or extemporizing at will.

*O Jephthah*, seq. Hamlet refers to an old ballad. It can be found in Percy's *Reliques*.

*Abridgments.* The entrance of the actors abridge, cut short, Hamlet's conversation with Polonius.

*Valanced.* Fringed with a beard.

*My young lady*, seq. Women's parts were taken by boys. Cf. *Two Gentlemen of Verona*, IV. 4.165 ; also "The England of Shakespeare," Goadby, p. 63 ; "Malone's History of the Stage, Boswell's Shakespeare," Vol. III., p. 129.

*Chopine.* A high shoe.

*Caviare.* A condiment made of sturgeons' roe, brought from Russia. It was introduced into England about Shakespeare's time. It was not liked by the common people.

*Cried in the top*, seq. Were more valuable, authoritative, seq.

*Sallets.* Salads.

*The Hyrcanian beast.* The tiger. *Vide* Vol. I., p. 166.

*Gules.* Red.

*The rack.* Clouds, winds.

*Mobled.* Meaning uncertain, probably muffled.

*Bisson rheum.* "Blinding tears." Schmidt.

*O'er-teemed loins.* Exhausted, worn by child-bearing.

*Milch.* "Milk-giving, a metaphor for tearful." Rolfe.

*Some dozen or sixteen lines.* "It would tax the credulity of an audience too severely to represent the possibility of Hamlet's finding an old play exactly fitted to Claudius's crime, not only in the plot, but in all the accessories, even to a single speech which should tent the criminal to the very quick. . . . The discussion, therefore, that has arisen over these *dozen or sixteen lines* is a tribute to Shakespeare's consummate art." Furness. Those who care to study this subject further are referred to *Transactions New Shakespeare Society*, 1874, pp. 465-498.

*Function.* The whole action of his body.

*Cue.* Cf. Vol. 1., pp. 9, 272.

*The free.* The innocent. Cf. III. 2. 216.

*Peak.* Literally this word means to mope, pine away. It is so used in *Macbeth* I. 3. 23. Here it is used metaphorically and means, according

to Schmidt, "to sneak, to play a contemptible part."

*Unpregnant*, seq. Not fruitful. Cf. *Measure for Measure*, IV. 4. 23.

*Defeat*. Destruction.

*'Swounds*. God's wounds. Cf. V. 1. 263.

*Kindless*. Cf. Vol. I., pp. 213, 214.

*A-cursing*. Cf. Abbott, Grammar, § 24.

*About, my brain*. Set to work, *my brain*.

*Tent*. Probe.

*Abuses*. Deceives.

*Relative*. "To the purpose, conclusive." Schmidt.

### ACT III.

#### SCENE I.

*Drift of circumstance*. "Round-about method." C. and W.

*Grating*. Irritating.

*Much forcing*, seq. Much urging; in opposition to his wish.

*Did you assay*. Did you test him by any game.

*O'er-raught*. Overtook.

*Give him a further edge*. Urge him to proceed; stimulate him.

*Closely*. Secretly; in an underhand manner.

*Espials*. Spies. Cf. *I. Henry VI.*, I. 4. 8; IV. 3. 6.

*Take arms against a sea*. "Take arms against a host of troubles which break in upon us like a sea." C. and W.

Shakespeare's metaphor is mixed. On the legitimate use of such, cf. "Genesis of Art-Form," Raymond, p. 36, seq.

Furnivall thinks this metaphor was suggested to Shakespeare by the custom of "the Kelts, Gauls, and

Kimbri, who were said to take arms against the on-coming billows and resist them, fought till they themselves were drowned, so that the lines above *must* be equivalent to Hamlet's *not to be*. . . . The fair inference from this passage is, that Hamlet's words *by opposing end them*, mean 'die,' though they seem to mean 'fight evils and conquer them.'" *Academy*, Vol. 35, p. 360.

*Rub*. A word used in the game of bowls. It means an obstruction hindering or diverting the ball in its course.

*Respect*. Consideration.

*Quietus*. A law term signifying the final settlement of an account. A sheriff receives a *quietus* on settling his accounts at the exchequer.

*Bodkin*. Dagger.

*Fardels*. Packs, bundles.

*Bourn*. Limit, boundary.

*Thus conscience*, seq. This passage in which *conscience* and *thought* are described as checks upon action, like brakes on the wheels of a wagon, reveals the abysmal deeps of Hamlet's personality, and at the same time the inmost meaning of the play.

*Orisons*. Prayers. Cf. *Romeo and Juliet*, IV. 3. 3.

*Remembrances*. Keepsakes, gifts.

*Honest*. Virtuous.

*Commerce*. Intercourse, communication.

*Jig*. "To walk like one who dances a jig."  
Schmidt.

*Rose of the fair state*. The finest flower, product of the state.

*Blown*. Cf. line 152, which suggests this metaphor.

*On brood*. Upon which he broods.

*Hatch and the disclose*. The metaphor is that of



the little bird being hatched, and breaking the egg-shell.

*From fashion of himself.* From likeness to himself.  
*In the ear.* "Within hearing." Schmidt.

#### SCENE 2.

*Had as lief.* "Good old English, but condemned by some modern grammar-mongers because they cannot 'parse' it. . . . *Lief*, at first, dear, beloved, pleasing, came to mean willing." Rolfe. Cf. *As You Like It*, I. 1. 133; also Abbott, Grammar, § 221.

*Nor do not.* Cf. Abbott, Grammar, § 406.

*Periwig-pated.* "In the time of Shakespeare wigs were worn only by actors; they did not come into general use until the time of Charles II." Steevens.

*Groundlings.* Those who occupied the pit in the Elizabethan theatres. There were no seats or floors in the pit, hence they stood on the ground.

*Termagant.* "An imaginary god of the Saracens, often introduced into the old mystery-plays, and represented as a most violent character." Nares. *Herod* also was a character in these mystery-plays. He was a furious tyrant.

*Come tardy off.* Done in a weak or ineffective manner.

*Clowns speak no more, seq.* At that time clowns frequently extemporized. They made allusion to current events.

*Cop'd withal.* Encountered.

*The candied tongue.* The flatterer.

*Blood and judgment.* Impulse, passion, and reason.

*The very comment of thy soul.* "With all thy powers of observation." C. and W.

*Unkennel.* Literally "to drive from his hole. Cf. *Merry Wives of Windsor*, III. 3. 174. Metaphorically, to discover." Schmidt.

*Stithy.* Smithy, forge.

*Censure.* Opinion. Cf. I. 3. 69.

*Seeming* Appearance.

*If he steal aught*, seq. I shall watch so closely that if he attempted to steal I should detect him.

*Flourish.* Cf. Vol. I., p. 115.

*Chameleon's dish.* The chameleon was supposed to feed on air.

*Julius Cæsar.* It is likely there was a play on this subject before Shakespeare wrote his play on Julius Cæsar.

*Jig-maker.* Ballad-maker. It sometimes means a lively dance, e. g., *Twelfth Night*, I. 3. 138 ; *Much Ado*, II. 1. 77.

*A suit of sables.* Meaning obscure. *Sable* was "the fur which was used for the trimming of rich robes worn by persons of a grave and dignified character. It seems that in this passage there is an intended contrast combined with a play upon words. Hamlet having mentioned *black*, the word which suggests itself as a contrast to it is one which might be confounded with it." C. and W.

*By'r lady.* A common exclamation, *by our lady*. Vide, Vol. I., p. 271.

*The hobby-horse.* A figure in the Morris-dances and May-games. The opposition of the Puritans caused satirical ballads to be written thereon. Hamlet quotes from one of those ballads.

*The dumb-show.* Cf. Furness's Variorum edition of *Hamlet*, Vol. I., pp. 241-243.

*Miching mallecho.* "Secret and insidious mis-

chief." Schmidt. "Sneaking or skulking mischief." C. and W.

*Belike.* Perhaps.

*Posy of a ring.* Poetry or motto which is on a ring.

*Cart.* Chariot.

*Salt wash.* The sea.

*Tellus.* A Roman goddess, the personification of the earth.

*Commutorial.* "An intensified form of 'mutual,' like 'commixture' for 'mixture,' and 'corrival' for rival." C. and W.

*Operant.* Active.

*Validity.* Strength.

*Enacture.* "Action, representation." Schmidt.

*Nor 't is not.* Cf. Abbott, Grammar, § 406.

*Seasons.* Ripens.

*Blanks.* Blanches, makes pale.

*Tropically.* Figuratively.

*Free.* Innocent.

*Chorus.* The Chorus explained the play. Cf. *Winter's Tale*; *Romeo and Juliet*; *Henry V.*

*I could interpret.* "Alluding to the interpreter who used to sit on the stage at puppet-shows and explain them to the audience." Rolfe.

*Pox.* "A slight curse." Schmidt.

*Wholesome.* Sound, healthy.

*Strucken.* Cf. Abbott, Grammar, § 344.

*A forest of feathers.* Allusion is to the custom of actors wearing feathers.

*Turn Turk.* To make a radical change, and for the worse.

*A share.* "The actors in our author's time had not annual salaries as at present. The whole receipts of each theatre were divided into *shares*, of which

the proprietors of the theatre, or *housekeepers*, as they were called, had some ; and each actor had one or more shares, or part of a share, according to his merit." Malone.

*Pajock*. Peacock.

*Perdy*. A corruption of *par Dieu*.

*More richer*. Cf. Abbott, Grammar, § 11.

*Put him to his purgation*. A play upon the legal and medical senses of the word. Cf. *As You Like It*, V. 4. 45.

*These pickers and stealers*. These hands.

*Your cause of distemper*. The cause of your ill-humor, disorder.

*While the grass grows*, the horse starves.

*Recorders*. "A kind of flute or flageolet." Schmidt.

*To recover the wind of me*. "A hunting term, signifying to get to windward of the game so as to startle it, and make it run in the direction of the toil." C. and W.

*Ventages*. Openings, holes of the recorder.

*'Sblood*. Vide note under II. 2.

*To the top of my bent*. To the extremest degree, to the height of my inclination.

*Nero*. He murdered his mother, Agrippina. Hence Hamlet's allusion to him.

*Shent*. Rebuked, reproached. *To give them seals*, seq. To close my mouth and stop speaking.

### SCENE 3.

*Shall along*. Verb omitted. This is frequent in adverbs of direction. Cf. III. 4. 197 ; *Winter's Tale*, V. 2. 121 ; *Julius Cæsar*, III. 1. 119.

*Single and peculiar life.* Life of "the private individual, as contrasted with the king." C. and W.

*Noyance.* Injury.

*Cease.* Decease. The king dying *dies not alone*.

*Home.* Thoroughly, soundly. Cf. III. 4. 1.

*Visage.* Face, countenance.

*Retain the offence ? Retain the fruits of the offence ?*

*Limed.* Caught, as a bird with lime.

*Scanned.* Considered, examined.

*Broad-blown.* Cf. I. 5. 76, seq.

*To take him.* Cf. Abbott, Grammar, §§ 356, 357.

*Hent.* Hold, grip.

#### SCENE 4.

*Home.* Vide note under Sc. 3.

*Broad.* Unrestrained. Cf. *Macbeth*, III. 6. 21.

*Heat.* Reference is to the anger of the king.

*Rood.* Crucifix.

*Sense.* Feeling. Cf. line 71.

*Sets a blister there.* "Brands as a harlot. Cf.

*Comedy of Errors*, II. 2. 138." C. and W.

*Contraction.* The marriage contract.

*This solidity and compound mass.* The earth.

*Tristful.* Sorrowful.

*Index.* The Queen compares what Hamlet has already said to the *index* of a book. If that has been so unpleasant what will be the remainder of his speech.

*Presentment.* Representation.

*Hyperion.* Vide, note under I. 2.

*Station.* Attitude.

*Wholesome.* Healthy.

*Batten.* To grow fat.

*Motion.* Emotion.

*Ecstasy.* Madness. Cf. lines 135, 137.

*Cozen'd.* Cheated.

*Hoodman-blind.* Blindman's bluff.

*Mope.* Be unconscious.

*Mutine.* Mutiny. Cf. V. 2. 6.

*Leave their tinct.* Lose their color, dye.

*Precedent.* Preceding, former.

*A vice of kings.* The *vice* in the Moralities and Miracle Plays was a clown, a buffoon.

*That from the shelf,* seq. "He stole the crown from the shelf like a petty thief, and had not even the courage to take it by violence." C. and W.

*Important.* Urgent, pressing.

*Conceit.* Imagination.

*Excrements.* That which grows out of the body, e. g. the hair, the nails.

*My stern effects.* Stern purposes, actions.

*Pursy.* "Swelled with pampering." Schmidt. Cf. *Timon of Athens*, V. 4. 12.

*That monster, custom,* seq. "*That monster, Custom*, who destroys all natural feeling and prevents it from being exerted, and is the malignant attendant on habits, is yet angel in this respect, etc." C. and W.

*Not this by no means,* seq. Cf. Abbott, Grammar, § 406.

*Bloat.* Bloated. Cf. Abbott, Grammar, § 342.

*Mouse.* Term of Endearment. Cf. *Twelfth Night*, I. 5. 69; *Love's Labour's Lost*, V. 2. 19.

*Reechy.* Dirty.

*Paddock.* A toad. Cf. *Macbeth*, I. 1. 9.

*Gib.* A tom-cat.

*Concernings.* Affairs, concerns.

*Like the famous ape.* The reference is to some fable which is unknown.

*I must to England.* This is the first intimation that is given that Hamlet knew he must go to England. Shakespeare does not inform us how Hamlet received this information.

*Enginer.* Cf. Abbott, Grammar, § 443.

*Petar.* "A case filled with explosive materials." Schmidt. "In Cotgrave we have Petart : A Petard or Petarre ; an Engine (made like a Bell or Morter) wherewith strong gates are burst open." C. and W.

*Packing.* Plotting.

#### ACT IV.

#### SCENE 1.

*Whips.* He omitted.

*Brainish.* "Imaginary, having no ground in fact." C. and W.

*Kept short.* Keep under control.

*Out of haunt.* Away from the usual haunts of men.

*Ore.* Gold. Used by Shakespeare only in this sense.

*Blank.* "The white mark at which shot or arrows were aimed." Steevens. Cf. *Winter's Tale*, II. 3. 5 ; *Lear*, I. 1. 161.

*Woundless air.* Cf. I. 1. 145.

#### SCENE 2.

*Replication.* Reply. Cf. *Julius Cæsar*, I. 1. 51.

*Countenance.* Favor.

*Authorities.* "The several attributes of power." Schmidt. C. and W. define it : "Officers of authority."

*A knavish speech sleeps in a foolish ear.* This sentence, original with Shakespeare, has become a proverb.

*The body is with the king,* seq. Most commentators consider this reply of Hamlet to be nonsense, and so intended by him.

*Hide fox.* Reference is probably to some game of children.

## SCENE 3.

*The distracted multitude,* seq. Cf. *Merchant of Venice*, II. 9. 26-30.

*Deliberate pause.* Not done impulsively, suddenly, but deliberately.

*Your.* Cf. Abbott, Grammar, § 221.

*Variable.* Various.

*Nose.* Smell.

*Dearly.* Cf. Vol. 1., p. 386.

*Fiery quickness.* "Hot haste." C. and W.

*I see a cherub that sees them.* "That is, My times are in God's hand." Dowden.

*At foot.* At heel.

*Cicatrice.* Scar. Cf. *Coriolanus*, II. 1. 164.

*Coldly set.* "Treat with indifference, esteem slightly." C. and W.

## SCENE 4.

*If that.* That is a conjunctive affix. Cf. Abbott, Grammar, § 287.

*In his eye.* In his presence.

From *Enter Hamlet*, seq., to the end of this scene, all is omitted in the folios.

*Old Norway.* Cf. I. 2, 28.



*The main.* "The chief power." C. and W.

*Fee.* Fee-simple.

*Imposthume.* Abscess.

*Market of his time.* "That for which he sells his time." Johnson.

*Discourse.* Broad comprehension.

*Sith.* Since.

*Makes mouths.* "Utterly scorns the dire uncertainties of the war." Moberly.

*Argument.* Cause.

*Blood.* Passion, feeling. *Vide* note under III. 2.

*Fantasy and trick of fame.* "The words of *fame* belong both to *fantasy* and *trick*: a deceptive appearance or artifice which promises *fame*." C. and W.

*Plot.* Plot of ground.

#### SCENE 5.

*Moods will.* Cf. Abbott, Grammar, § 319.

*Enviously.* Angrily. She is angered even by *straws*, the most trivial things.

*Collection.* To make the attempt to gather some meaning from it.

*Ill-breeding minds.* Minds that breed mischief.

*Toy.* Trifle.

*Amiss.* Disaster.

*Shoon.* Shoes.

*Larded.* Garnished, dressed. Cf. V. 2. 20.

*God 'ield you.* God reward you.

*The owl was a baker's daughter.* "Douce relates a story told by the common people in Gloucestershire, how that our Saviour, asking for bread, was churlishly received by a baker's daughter, whom in

punishment he transformed into an owl. The words of Ophelia which follow are also suggested by her recollection of this story." C. and W.

Cf. "Three Notelets on Shakespeare." Thoms, pp. 108-112.

*Conceit.* Thought.

*And I, seq.* "The first girl seen by a man on the morning of this day was considered his Valentine or true-love. The custom continued until the last century, and is graphically alluded to by Gay." Halliwell. Cited by Rolfe.

"There is no part of the play in its representation on the stage more pathetic than this scene, which, I suppose, proceeds from the utter insensibility Ophelia has to her own misfortunes. A great sensibility, or none at all, seems to produce the same effect. In the latter the audience supply what she wants, and with the former they sympathize." Sir Joshua Reynolds.

*Muddied . . thick . . unwholesome.* The King is describing the effects produced by the murder of Polonius.

*Greenly.* Foolishly. Cf. *Antony and Cleo.*, I. 5. 73, 74.

*Hugger-mugger.* Secretly, quickly.

*Feeds on his wonder.* Is amazed.

*Keeps himself in clouds.* Conceals his thoughts and purposes.

*Buzzers.* Busy-bodies.

*Wherein necessity, seq.* The person making the charge having no proof as to who did it will accuse me.

*Murthering-piece.* A cannon loaded with case-shot, which when fired from the gun scattered.

*Switzers.* The bodyguard of the King, which was composed of Swiss.

*Overpeering of his list.* Overflowing his boundaries. Cf. *Merchant of Venice*, I. 1. 12; *Othello*, IV. 1, 76.

*Head.* An armed force.

*The ratifiers and props*, seq. "As far as antiquity ratifies and custom makes every term, denomination, or title known, they run counter to them by talking, when they mention kings, of their right of choosing, and of saying who shall be king or sovereign." Caldecott.

*Counter.* A hunting term. Hounds run *counter* when they follow a trail in the wrong direction.

*Both the worlds.* The present and the future world.

*Thoroughly.* Thoroughly.

*Swoopstake.* "Are you going to vent your rage on both friend and foe; like a gambler who insists on sweeping the stakes whether the point is in his favor or not?" Moberly.

*Life-rendering Pelican.* Reference is to the pelican who gives her own blood to her young.

*Sensibly.* Feelingly.

*Nature is fine*, seq. Nature is tender in love, and sends some *precious* example of itself, seq. Ophelia's sanity, like her father's life, has passed away.

*The false steward.* This story has been lost.

*This nothing's*, seq. Ophelia's meaningless words are more than sane statements of the greatest import.

*Rosemary . . pansies . . fennel*, seq. Cf. "Plantlore, etc., of Shakespeare." Ellacombe.

*Document.* Instruction, precept.

*With a difference.* "This was a term in heraldry meaning the slight change made in a coat of arms to distinguish one member of a family from another. Ophelia no doubt means that the Queen and she had different causes of ruth, i. e., repentance." C. and W.

*Of all Christian souls*, seq. *Of* used for *on*. Cf. Abbott, Grammar, § 181. These words were frequently used in Shakespeare's day as the conclusion of an epitaph.

*Touch'd.* Implicated.

*That. So that.* Cf. Abbott, Grammar, § 283; also, *Julius Cæsar*, I. 1. 50; *Macbeth*, I. 2. 58; I. 7. 8.

## SCENE 6.

*What. Who.* Cf. Abbott, Grammar, § 254. Cf. *Tempest*, V. 1. 185.

*Let to know.* Caused to know.

*Means to the king.* Afford them facilities to see the king.

*Appointment.* Equipment.

*Thieves of mercy.* Merciful thieves.

*Bore.* Importance. The metaphor is from the size of a gun-barrel.

## SCENE 7.

*Sith.* Since.

*He which.* He who. Cf. Abbott, Grammar, § 265.

*Unsinew'd.* Weak.

*Conjunctive.* Closely united. Cf. *Othello*, I. 3. 374.

*Count.* Account.

*General gender.* The common race, the multitudes.

*Gyves.* Fetters. The king means that if he had arrested Hamlet the people would have risen in his defence.

*If praises may go back again.* If I may praise her for what she was.

*Stood challenger,* seq. Challenged all the world, seq.

*Abuse.* Delusion.

*Uncharge.* "Acquit of blame." Schmidt.

*Siege.* Rank. Cf. *Othello*, I. 2. 22.

*In't.* In him.

*Incorps'd.* Incorporated, made of one body.

*Forgery.* "Invention." Schmidt.

*Confession.* He acknowledged your superiority.

*Scrimers.* Fencers.

*In passages of proof,* seq. There are many examples that *Time qualifies* love.

*Spendthrift sigh.* "He who vainly acknowledges that he *should* have done a thing is like a *spendthrift* sighing for his squandered estate." Moberly. *Vide* Vol. I., p. 273.

*Sanctuarize.* Give to a murderer the protection of *sanctuary*. *Vide* Vol. I., p. 321.

*Put on.* Urge, instigate. Cf. V. 2. 367.

*Those shall.* Relative omitted. Cf. Abbott, *Grammar*, § 244.

*Remiss.* Careless.

*Peruse.* Examine.

*Unbated.* "Unblunted (without a button on the point)." Schmidt. Cf. V. 2. 301.

*A pass of practice.* A treacherous thrust.

*Uction.* A salve.

*Cataplasm.* Poultice, salve.

*Simples.* Herbs.

*The nonce.* The occasion.

*Stuck.* Thrust.

"This speech of the Queen is certainly unworthy of its author and of the occasion. The enumeration of plants is quite as unsuitable to so tragical a scene as the description of the Dover cliff in *King Lear*; IV. 6. 11-24. Besides there was no one by to witness the death of Ophelia, else she would have been rescued." C. and W.

*Crow-flowers, nettles*, seq. Cf. "Plant-lore, etc., of Shakespeare." Ellacombe.

*Coronet weeds.* A crown of flowers.

*Sliver.* Small branch.

*Incapable.* Unable to realize her *own distress*.

*This folly douts*, seq. This weeping extinguishes it.

## ACT V.

### SCENE 1.

*Salvation.* The Clowns here, as generally in Shakespeare's plays, use words as meaning the reverse of what they signify.

*Straight.* Immediately. Cf. II. 2. 451; III. 4. 1. Moberly, however, defines it, "Not the mere hole in which a person should be buried on whom a *felo de se* verdict has been found." Vide Vol. I., p. 275.

*Offendendo.* The clown's blunder for *defendendo*; as *argal* in (line) 12 is his corruption for *ergo*." Rolfe.

*Even-Christian.* Fellow-Christian.

*Hold up.* Follow.

*Unyoke.* "And then your day's work is done." Schmidt.

*Yaughan.* It is not known what this means. It is conjectured it refers to the keeper of some ale-house near the Globe Theatre.

The song which the Clown sings was written by Lord Vaux, and was entitled, "The aged lover renounceth love."

*To contract, seq.* This line has no sense, and doubtless Shakespeare made it unintelligible, in order to suit the character of the singer." C. and W.

*Property of easiness.* He is so accustomed to the work that it has ceased to be sad.

*Jowls.* Knocks.

*Politician.* A plotter, a schemer. Shakespeare always used the word in a bad sense. Cf. *I. Henry IV.*, 1. 3. 241; *Twelfth Night*, III. 2. 84.

*Chapless.* Without a jaw.

*Mazzard.* Skull.

*Quiddits, quillits, seq.* "The subtleties or nice distinctions of logic and law." Rolfe.

"These law terms are all used seemingly with a full knowledge of their import; and it would puzzle some practising barristers . . . to go over the whole *seriatim*, and to define each of them satisfactorily." Lord Campbell.

*Thou, you.* Cf. Abbott, Grammar, § 231.

*Sconce.* Head.

*Quick.* Alive. Cf. lines 239, 268. The word *quick* in the next line is used in its ordinary sense of *rapid*.

*Speak by the card.* Speak carefully. *Vide* Vol. I., p. 219.

*Galls his kibe.* Rubs his sore heel.

*Hamlet was born.* This would make Hamlet about thirty years old. Cf. Furness's Variorum edition of *Hamlet*, Vol. I., pp. 391-394.

*Flaw.* A blast of wind.

*Maimed.* "Imperfect, curtailed. By the English law a person who committed suicide was formerly buried at the meeting of cross-roads with a stake driven through his body and without any form of burial service." C. and W. *Vide* Vol. I., p. 275.

*Fordo.* Undo, destroy.

*Warrantise.* Warrant, permission.

*Crants.* Garlands.

*Strewments.* Reference is to the custom of strewing flowers on the corpse.

*Bell and burial.* The bride was escorted home to her husband's house with *bell* and other festivities. The maiden was buried with *bell*.

*Ingenious sense.* Keen apprehension, quick intellect.

*Splenative.* Fiery, impetuous.

*'Swounds.* *Vide* note under II. 2.

*Eisel.* Furness says : "This word, as it stands, represents nothing in the heavens above, or the earth beneath, or the waters under the earth."

*Eat a crocodile.* That is, do an impossible thing.

*Present push.* An immediate test.

*Living monument.* Meaning very uncertain. "A lasting one." Schmidt. "A statue like life itself." Moberly. "*Living*, perhaps, is used by the speaker in a double sense, first, that of 'enduring' as the Queen would understand it ; secondly, Laertes would be cognisant of the deeper meaning, by which the life of Hamlet is menaced." C. and W.

## SCENE 2.

*Mutines.* Mutineers. *Vide* note under III. 4. Cf. *King John*, II. 1. 378.



*Bilboes.* Fetters by which rebellious or unruly sailors were linked together. The name is derived from Bilbao or Bilboa, in Spain, where they were manufactured.

*Rashly.* Hastily. Cf. *Richard III.*, III. 5. 43.

*Rough-hew.* A metaphor from the work of a carpenter.

*Scarf'd.* The loose gown worn by sailors which was thrown over their shoulders like a scarf.

*Find out them.* On the transposition of the pronoun, cf. Abbott, Grammar, § 240.

*Larded.* Vide note under IV. 5.

*Importing.* Concerning.

*Bugs.* Bugbears.

*Supervise.* First reading.

*Statists.* Statesmen.

*Yeoman's service.* The *yeomen* composed the infantry of England in Shakespeare's day, and were famous for their bravery.

*Ordinant.* Ordaining, arranging.

*Insinuation.* Intermeddling.

*Pass.* A fencing term, a push, a thrust.

*Stand me now upon.* Incumbent on me.

*Cozenage.* Deceit, treachery.

*Is't not perfect conscience.* Consistent with a good conscience.

*Bravery.* Display, bravado. Cf. *Julius Cæsar*, V. 1. 10.

*Water-fly.* "A *water-fly* skips up and down upon the surface of the water, without any apparent purpose, and is thence the proper emblem of a busy trifler." Johnson. Cf. *Troilus and Cressida*, V. 1. 38.

*Gracious.* Full of grace. Cf. I. 1. 164.

*Chough.* Crow. Cf. *Tempest*, II. 1. 265.

*I beseech you remember.* Cf. *Love's Labour's Lost*, V. 1. 103.

*Absolute.* Perfect.

*Differences.* "Distinctions marking him out from the rest of men. This affected phrase was probably suggested by the heraldic use of the word." C. and W.

*Yet but yaw neither.* A nautical term. A ship *yaws* when she does not obey her helm.

*Infusion.* Qualities.

*Umbrage.* Shadow.

*More rawer.* Cf. Abbott, Grammar, § 11.

*Is't not possible,* seq. "The meaning may be, 'Can't you understand your own absurd language on another man's tongue? Use your wits, sir, and you'll soon be at the bottom of it.'" Moberly.

*Nomination.* "The act of mentioning by name." Schmidt.

*It would not much approve me.* It would not reflect much credit on me.

*Imputation.* Reputation.

*Imponed.* Staked.

*Assigns.* Belongings.

*Liberal conceit.* Elaborate design.

*Margent.* Margin. Reference is to the margins of books where were put explanations of the text.

*The breathing time of day.* Hour for relaxation. Cf. *Much Ado*, II. 1. 378; *Troilus and Cressida*, II. 3. 121.

*This lapwing,* seq. "It was believed that the young lapwings were in such haste to be hatched, that they ran off with the shell upon their heads. The bird was therefore the symbol of a forward

fellow. Cf. *Measure for Measure*, I. 4. 32. Osric was both forward and insincere." C. and W.

*Comply*. "To be courteous, formal." Schmidt.

*Outward habit of encounter*. A formal and polite address, manner.

*Yesty*. "Light, frivolous, unsolid." Schmidt.

*Gain-giving*. Misgiving.

*This presence*. Those who are here present. Cf. *Antony and Cleo.*, II. 2. 111.

*I am satisfied in nature*. "A piece of satire on fantastical honor. Though *nature* is satisfied, yet he will ask advice of older men of the sword whether artificial honor ought to be contented with Hamlet's submission." Steevens.

*Ungor'd*. Unwounded. Cf. *Troilus and Cressida*, III. 3. 228.

*Stick fiery off*. "Stand in brilliant relief." C. and W.

*Likes*. Vide note under II. 2.

*Quit in answer of the third exchange*. "Pay off (Laertes) in meeting him at the third encounter." C. and W.

*Union*. A fine pearl. Cf. line 246.

*This pearl*, seq. "Under pretence of throwing a pearl into the cup, the King may be supposed to drop some poisonous drug into the wine. Hamlet seems to suspect this, when he afterwards discovers the effects of the poison, and tauntingly asks him, *Is thy union here?*" Steevens.

*He's fat and scant of breath*. "He (Richard Burbage) is the actor, who first played the part of Hamlet, and the untimely expansion of whose person is supposed to account for the Queen's speech in the fencing scene, *He's fat and scant of breath*. I may

say, that the phrase merely means 'He's out of training,' as we should say now. A fat Hamlet is as inconceivable as a lean Falstaff." James Russell Lowell, "The Old English Dramatists," p. 5.

*Napkin.* Handkerchief.

*Unbated.* Vide note under IV. 7.

*Temper'd.* Mixed.

*Sergeant.* A sheriff's officer.

*O'er-crows.* Crows-over, triumphs.

*Election.* That is the election for a successor to the throne. Cf. lines 370-374.

*Cracks.* Cf. *Coriolanus*, V. 3. 9; *Antony and Cleo.*, V. 1. 14, 15.

*Quarry.* Hunted game.

*In this upshot.* "In this conclusion of the tragedy. In archery, the *upshot* was the final shot, which decided the match. It is used in the same metaphorical sense as here in *Twelfth Night*, IV. 2. 76." C. and W.

"Hamlet has gained the haven for which he longed so often; yet without bringing guilt on himself by his death; no fear that his sleep should have bad dreams in it *now*. Those whom he loved, his mother, Laertes, Ophelia, have all died guiltless or forgiven. Late, and under the strong compulsion of approaching death, he has done, and well done, the inevitable task from which his gentle nature shrank. Why, then, any further thought, in the awful presence of death, of crimes, conspiracies, vengeance? Think that he has been slain in battle, like his Sea-King forefathers; and let the booming cannon be his mourners." Moberly.

**III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.**

No. of  
Lines.

1569	Hamlet, I, 2, 4, 5; II, 2; III, 1, 2, 3, 4; IV, 2, 3, 4; V, 1, 2.
531	King, I, 2; II, 2; III, 1, 2, 3; IV, 1, 3, 5, 7; V, 1, 2.
257	Polonius, I, 2, 3; II, 1, 2; III, 1, 2, 3, 4.
298	Horatio, I, 1, 2, 4, 5; III, 2; IV, 5, 6; V, 1, 2.
208	Laertes, I, 2, 3; IV, 5, 7; V, 1, 2.
107	1st Clown, V, 1.
105	Rosencrantz, II, 2; III, 1, 2, 3; IV, 2, 3, 4.
95	Ghost, I, 5; III, 4.
67	Marcellus, I, 1, 2, 4, 5.
57	Guildestern, II, 2; III, 1, 2, 3; IV, 2.
56	Osrice, V, 2.
51	1st Player, II, 2; III, 2.
44	Player King, III, 2.
38	Bernardo, I, 1, 2.
27	Fortinbras, IV, 4; V, 2.
22	Voltimand, I, 2; II, 2.
19	2d Clown, V, 1.
15	Reynaldo, II, 1.
13	1st Priest, V, 1.
12	Captain, IV, 4.
12	1st Gentleman, IV, 5.
11	2d Gentleman, IV, 5.
10	Lord, V, 2.
10	Francisco, I, 1.
7	"All," I, 2; III, 2; IV, 5; V, 1, 2.
6	Lucianus, III, 2.
6	1st Ambassador, V, 2.
5	1st Sailor, IV, 6.
5	Messenger, IV, 7.
3	Prologue, III, 2.
1	Cornelius, I, 2.
1	Servant, IV, 6.
175	Ophelia, I, 3; II, 1; III, 1, 2; IV, 5.
158	Queen, I, 2; II, 2; III, 1, 2, 4; IV, 1, 5, 7; V, 1, 2.
30	Player Queen, III, 2.

Cornelius.	}
Reynaldo.	
1st Gentleman.	
1st Priest.	
Fortinbras.	}
Francisco.	
1st Sailor.	

Bernardo.	}
Messenger.	
Servant.	
Voltimand.	}
Lord.	
2d Gentleman.	
Captain.	}
1st Ambassador.	
2d Clown.	
Lucianus.	

#### IV. Questions

##### ACT I.

1. Of what history is this play a dramatization?
2. What incidents in that history did Shakespeare use in his play?
3. Was the first Quarto a rough draft of the play as Shakespeare wrote it, or was it a garbled copy printed from notes which were surreptitiously obtained?
4. To what German play is *Hamlet* supposed to bear some resemblance?
5. Where is the scene of this drama?
6. What is the significance of Bernardo's words, *Long live the king*?
7. With what words does Francisco touch the emotional chord that vibrates through the play?
8. What is the derivation of *rivals*, and what its original meaning?
9. What is the first reference to the appearance of the Ghost?
10. What was Horatio's opinion of the Ghost?
11. What mental and emotional qualities in him does this opinion manifest?
12. When the Ghost appears how does it affect Horatio?

13. What is the significance of the remark of Marcellus to Horatio, *Thou art a scholar* ?

14. What description of the Ghost is given by Bernardo and Horatio ?

15. What does Marcellus say of the preparations for war which were being made at that time in Norway ?

16. What was the cause of them ?

17. What description does Horatio give of *young Fortinbras* ?

18. What connection do Bernardo and Horatio believe the appearance of the Ghost has with the disturbed condition of affairs in Norway ?

19. What description does Horatio give of the events that preceded the death of *the mightiest Julius* ?

20. Was the belief current in Shakespeare's day that there was a very close connection between the elements and human affairs ?

*Ans.* Yes. *Vide* Vol. I., p. 399, question 15.

21. Does Shakespeare make frequent use of this belief ?

*Ans.* Yes. *Cf.* *Julius Cæsar*, I. 3 ; *Lear*, III. 1. 2.

22. What does Ruskin denominate this belief ?

*Ans.* The Pathetic Fallacy. *Cf.* "Modern Painters," Vol. III., Part IV., Chap. XII.

23. What does Horatio say to the Ghost ?

24. Do the remarks of Horatio and Marcellus voice some of the opinions that were current at that time in reference to ghosts ?

25. What were those opinions ?

*Ans.* *Cf.* "Folk-Lore of Shakespeare," Dyer, Chap. III., pp. 41-48.

26. What does the King say about the death of his

predecessor ; about his marriage ; about *young Fortinbras* ?

27. What message does he send to *old Norway* ?

28. What request does Laertes make of the King ?

29. What description of the King does Hamlet make in an *Aside* ?

30. What is the meaning of *kind* as there used by Hamlet ?

31. What do the King and Queen say to Hamlet ?

32. What response does he make ?

33. What expression of his inmost thoughts and feelings does Hamlet now give in a soliloquy ?

34. From his conversation with the King and Queen, and from his soliloquy, can we form a very accurate opinion of Hamlet's mental and emotional condition at the beginning of the drama ?

*Ans.* Yes.

35. Is the giving of that information the dramatic purpose of that conversation and that soliloquy ?

*Ans.* Yes. *Vide* Vol. I., p. 33, question 27.-

36. Is Shakespeare's mention of *Wittenberg* an anachronism ?

37. What cynical yet sad reply does Hamlet make to Horatio's statement, *I came to see your father's funeral* ?

38. What is the meaning of *dearest foe* ?

39. What description of his father does Hamlet give ?

40. What is the meaning of *dead vast and middle of the night* ?

41. What description of the Ghost's appearance and mien does Horatio give to Hamlet ?

42. What resolve does Hamlet make ?



43. With what reflections of Hamlet does Sc. 2 end?

44. What further information about Hamlet is indirectly given in the beginning of Sc. 3?

45. What warning does Laertes give his sister in reference to Hamlet's attentions?

46. What is the dramatic purpose of this warning?

*Ans.* To foreshadow Hamlet's future treatment of Ophelia.

✓ 47. Why did Laertes mistrust Hamlet?

48. What precepts does Polonius give to Laertes?

49. From what book did Polonius derive *these few precepts*?

*Ans.* Lyly's *Euphues*.

Note. In "Shakespeare's Euphuism," W. L. Rush-ton, pp. 44-47, is a comparison of the precepts of Polonius with those in the *Euphues*. A citation from that can be found in "Shakespeare—His Mind and Art," Dowden, p. 125, q. v.

50. What detailed statement does Ophelia give to her father about Hamlet's attentions?

51. What warnings and what commands does Polonius give Ophelia in reference to Hamlet?

52. What other Shakespeare character resembles Polonius?

*Ans.* Boyet, in *Love's Labour's Lost*.

53. What is Biron's description of him which describes with perfect accuracy Polonius?

*Ans.*

*This fellow pecks up wit as pigeons pease,  
And utters it again when God doth please :  
He is wit's pedler, and retails his wares  
At wakes and wassails, meetings, markets, fairs.  
Love's Labour's Lost, V. 2. 315-318.*

54. Why does Shakespeare open this Sc. (4) with a conversation on trivial details of the weather, the hour, and the drinking habits of Denmark?

*Ans.* The appearance of the Ghost which takes place a few moments later is a momentous event, and is fraught with grave consequences to the hero of the drama. By means of Contrast, that appearance is made more startling and powerful.

55. What does Hamlet say about the drinking habits of the King, and of his countrymen?

56. Who first sees the Ghost at this time?

57. Why Horatio and not Hamlet?

*Ans.* To prepare the latter for the vision. Shakespeare thereby preserves Gradation.

58. What does Hamlet say to his father's Ghost on its first appearance?

59. What does the Ghost do?

60. What causes does Hamlet give for his fearlessness?

61. What warning does Horatio utter?

62. What do Marcellus and Horatio attempt to do?

63. What inference as to the condition of Denmark does Marcellus draw from the visit of the Ghost?

64. What information as to his present condition, as to his death, does the Ghost give to Hamlet?

65. What commands as to revenging the murder?

66. What restrictions as to Hamlet's treatment of his mother?

67. What does Hamlet say when the Ghost makes its exit?

68. Does he in these reflections manifest the cardinal traits of his character?

69. What evasive answers does Hamlet give to

Horatio and Marcellus in reference to the message of the Ghost?

70. What description of the Ghost itself does he give?

71. What urgent and repeated request does he make of them?

72. How does the Ghost emphasize this request?

73. What is the explanation of Hamlet's levity after the disappearance of the Ghost?

74. Does Hamlet intimate that in the future he will assume madness?

*Ans.* Cf. I. 5. 169-181.

75. With what reflection, uttered by Hamlet, does the first Act end?

76. Does Hamlet in this reflection reveal the principal weakness of his character? *Yes*

77. Are these words the key-note of the drama? In them is the Main Action foreshadowed?

78. What has Shakespeare accomplished in Act I.?

*Ans.* I. He has related, with the utmost lucidity, all the causes of the action of the drama. II. He has clearly foreshadowed that action. I. 1. 25. III. He has introduced all the principal characters, and has outlined their salient traits. IV. He has touched the emotional chord that vibrates through the drama. I. 1. 9. V. He has created local color, dramatic atmosphere.

## ACT II.

79. On what mission did Polonius send Reynaldo?

80. What instructions did Polonius give to him?

81. What is the meaning of *With windlasses and with assays of bias*?

82. What description of Hamlet's appearance and

condition, during his interview with her, does Ophelia give to her father?

83. Why does Shakespeare give this information by means of narration instead of by action?

*Ans.* It is too early in the play to make Hamlet manifest such overmastering emotion. To do so would cause an *Anti-Climax*, would destroy Gradation, and therefore would be inartistic. The effect, therefore, of this interview between Hamlet and Ophelia is moderated by the Poet appealing to the imagination instead of to the vision. A similar example is the description of Shylock's passion, *Merchant of Venice*, II. 8. *Vide* Vol. I., p. 186, question 140; also p. 358, question 277.

84. How had Ophelia lately received Hamlet's advances?

85. What comments on Ophelia's words does Polonius make?

86. What task did the King and Queen lay on Rosencrantz and Guildenstern?

87. What statement in reference to Hamlet has Polonius made to the King?

88. What, in the opinion of the Queen, were the causes of her son's *distemper*?

89. What report of their mission to the King of Norway do Voltimand and Cornelius bring to the King?

90. What request do they bring in reference to young *Fortinbras*?

91. What description of Hamlet's attentions to Ophelia does Polonius now give to the King and Queen?

92. Does the Queen believe Hamlet's love for Ophelia is the cause of his *distemper*?

93. Is the King sceptical as to the correctness of the Queen's opinion on this subject?

Ans. Cf. III. 1. 28-37.

94. What plan does Polonius suggest by which to test the correctness of Gertrude's belief?

95. Does Hamlet in his conversation with Polonius reveal a perfect knowledge of Polonius, and a clear conception of his mission?

96. What does Polonius say of Hamlet's *madness*?

97. Does he perceive the wisdom, ironical though it be, of Hamlet's replies?

98. How does Hamlet characterize Polonius?

99. When Polonius makes his exit who enter?

100. What is their mission with Hamlet?

Ans. Cf. II. 2. 1-39.

101. With what bantering conversation does Hamlet greet them?

102. Does Hamlet unmask them?

Ans. Cf. II. 2. 273, seq.

103. What does Hamlet say about his condition, and what reflections does he couple with this statement?

104. What information does Rosencrantz now convey to Hamlet?

105. What does Hamlet say about the different players?

106. What is the meaning of *tickle o' the sere*?

107. To what does Rosencrantz refer by *their inhibition*? also by *an aery of children, little eyases*, seq.?

108. What comment in reference to his father and uncle is suggested to Hamlet by the unpopularity of the players, and *the fashion* of the children-players?

109. What description of his madness does Hamlet give to Guildenstern and Rosencrantz?

110. What is a *handsaw*?

111. What description of Polonius does Hamlet now give?

112. Who was Roscius?

*Ans.* The greatest of Roman comic actors. He was a native of Solonium. He died about 62 A. D.

113. What divisions of the drama does Polonius give?

114. Has this division any value, or is it simply an expression of Polonius's garrulity, thoughtlessness, ignorance?

115. What persiflage does it evoke from Hamlet?

116. What is the meaning of *the law of writ and the liberty*? of *abridgements*? *valanced*? *caviare to the general*?

117. What description of the play he had heard, a description applicable to any good play, does Hamlet give?

118. What was the theme of the play?

119. What does Hamlet say to Polonius of the function of players?

120. What of the manner in which they should be entertained?

121. Why did Hamlet command the 1st Player, *Look you mock him* (Polonius) *not*?

*Ans.* The 1st Player doubtless perceived that Polonius was a *tedious old fool*. For him to express that opinion, either by word or deed, would be ill-mannered, ill-timed, and might mar Hamlet's plans.

122. What revelations of himself, his weakness, what bitter self-reproaches, does Hamlet utter in the soliloquy at the end of Act II.?

123. Does Hamlet in this soliloquy reveal his most secret thoughts and emotions ; his strength and his weakness ; his sharp struggles between knowing and doing ?

124. Is that the dramatic purpose of this soliloquy ?

125. Is this soliloquy in perfect harmony with, a perfect comment upon, Hamlet's words after the interview with his father's Ghost : *The time is out of joint*, seq. ?

126. What does he finally decide to do in order to catch the conscience of the King ?

### ACT III.

127. What report of their mission to Hamlet do Rosencrantz and Guildenstern give to the King and Queen ?

128. Did they suspect that Hamlet divined their mission, and mistrusted them ?

129. Was this suspicion well founded ?

*Ans.* Cf. III. 4. 199, 200.

130. What plan does the King devise to ascertain whether or not the cause of Hamlet's conduct is love for Ophelia ?

131. What comments on hypocrisy does Polonius make ?

132. What revelation of his *deed*, his remorse, do Polonius's comments cause the King to make, in an *Aside* ?

133. What are Hamlet's arguments for and against suicide voiced in his soliloquy, *To be or not to be*, seq. ?

134. How do they compare with those of Brutus ?

*Ans.* Cf. *Julius Cæsar*, V. 2.

135. What lines in Hamlet's soliloquy reveal the

essence of Hamlet's character, and at the same time of the play?

136. What are some of the principal dramatic functions of this soliloquy?

*Ans.* I. In it Hamlet manifests the possession of a perfect reflective faculty. His reasoning in every particular is sound and logical. This proves his sanity. II. In it we see the *real* Hamlet contrasted with the *unreal* Hamlet as manifested in the interview with Ophelia immediately following.

It performs perfectly the function of a soliloquy in a drama which is to do, for the person uttering it, what Hamlet said he would do for his mother :

*You go not till I set you up a glass*

*Where you may see the inmost part of you.*

*Vide* Vol. I., p. 34, question 27.

137. How does this soliloquy compare with those that have preceded it?

138. Why did Hamlet assume madness in his interview with Ophelia, and speak to her so harshly?

*Ans.* He believed himself surrounded by enemies. In fact he thought they were then present, although hidden. While he believed Ophelia was perfectly innocent, guileless, friendly, he suspected she was being used by his enemies. He therefore treated her as an enemy.

139. Was she being so used?

*Ans.* She deceived him about her father. Cf. III. 1. 130, 131.

140. What does Hamlet say to her about his nature, his feelings towards her?

141. What advice does he give to her?

142. What does he say to her about her father?



143. What *dowry* does he give to her?

144. What does he say about the custom of women *painting*?

145. In what other play does Shakespeare refer to this subject?

*Ans. Merchant of Venice, III. 2. 73-92.*

146. What pathetic revelation of herself does Ophelia give in her soliloquy, uttered after Hamlet's departure?

147. Is one dramatic function of this soliloquy to foreshadow her insanity and distressing death?

*Ans. Yes.*

148. What inferences does the King draw from Hamlet's soliloquy, and his words to Ophelia?

*Ans. Cf. III. 1. 162-167.*

149. Does the King fear Hamlet?

150. Upon what mission does he decide to send Hamlet?

151. What suggestion does Polonius make?

152. What directions does Hamlet give to the players?

153. What, according to Hamlet, is the mission of the drama?

154. What mistakes of players does Hamlet mention?

155. To what custom of players in Shakespeare's day do the words, *let those that play your clowns speak no more than is set down for them*, refer?

156. What expression of his confidence in, and love for, Horatio does Hamlet make?

157. What description of Horatio's character does Hamlet give?

158. What dramatic purposes are effected by these remarks?

*Ans.* I. Hamlet being in the presence of a friend reveals to us his real nature, his perfect sanity. II. The dramatist contrasts the two men, and thereby brings into clearer light the salient features of each. ✓

159. What does Hamlet say to Horatio about the play, and his purpose in presenting it?

160. Now that the King, Queen, Polonius, Ophelia have entered, what radical change takes place in Hamlet's words and conduct?

161. What is the meaning of *the chamelion's dish*?

162. What puns does Hamlet make in responding to Polonius?

163. What is the plot of the play which is presented before the King and Queen?

164. What further statement of that plot does Hamlet give?

*Ans.* Cf. III. 2. 212, seq.

165. What is the meaning of *micning mallecho*?

166. What effect does the play have upon the King?

167. What comment does Hamlet make?

168. Is the dramatic purpose of this play within the play to bring the action of the drama to a Climax?

*Ans.* Yes.

169. Does it accomplish that purpose?

*Ans.* Yes.

170. When all have retired except Horatio, does Hamlet throw off disguise, and act and speak with perfect candor?

171. Do Hamlet and Horatio now accept, without any reservations or qualifications, the message of the Ghost?

172. What information as to the effect of the play

upon the King and Queen do Rosencrantz and Guildenstern now bring to Hamlet?

173. What bantering and ironical replies does Hamlet make?

174. What does he say of *my wit*?

175. What request from the Queen does Rosencrantz bring?

176. What were *these pickers and stealers*? *records*?

177. What request does Hamlet make of Guildenstern?

178. When Hamlet throws off disguise what charge does he make against Guildenstern?

179. How does Hamlet now treat Polonius?

180. What does he say to him?

181. What description of his thoughts and feelings and purposes does Hamlet give in a soliloquy at the end of Sc. 2?

182. Is this Sc. (III. 2) the acme of the Climax of the drama?

Ans. Yes, Hamlet and Horatio are convinced that the words of the Ghost are true. The King knows Hamlet is aware of his guilt. He fears Hamlet, and takes immediate measures to send him to England. He plots to kill him there. Previous to this the Complication has been thickening. Shortly after this the Resolution begins with the murder of Polonius.

183. What decision in reference to Hamlet does the King commission Rosencrantz and Guildenstern to carry out?

184. What is the meaning of *single and peculiar life*?

185. What revelation of the murder; what of his

mental, moral condition, does the King make in a soliloquy?

186. Why cannot the King repent?

187. In what form does Dante express the same thought?

*Ans.*

“ For who repents not cannot be absolved,  
Nor can one both repent and will at once,  
Because of the contradiction which consents not.”

*Inferno*, XXVII.

188. What are Hamlet's reasons for not killing the King when he finds him alone, praying?

189. Does this soliloquy reveal the fatal weakness of Hamlet's character?

190. What description of this weakness does Hamlet elsewhere give?

*Ans.* Cf. IV. 4. 39-46.

191. Does the King acknowledge that his effort to repent is ineffectual?

192. What is *the rood*?

193. Does Hamlet charge his mother with being *particeps criminis* in the murder of his father?

194. Whom does Hamlet kill?

195. When Hamlet made *a pass through the arras* is it likely he thought the King was hidden there?

*Ans.* I think so.

196. What characterization of Polonius does Hamlet make?

197. What is the function of Polonius in this drama?

*Ans.* I. A character in a Sub-Action. II. A Link-Person. *Vide* Vol. I., p. 93, question 130.

198. Why does Shakespeare cause Hamlet to kill Polonius at this time?

✓ *Ans.* The work of Polonius in this drama is finished. His dramatic life, therefore, must be brought to a close.

199. With what bitter accusations and taunts does Hamlet chide his mother?

200. What description does he give to her of her first husband?

201. What of her second?

202. Who now enters?

203. What question does Hamlet ask the Ghost?

+ 204. Was Hamlet aware of his fatal weakness; viz., irresolution?

205. What message does the Ghost bring to Hamlet?

206. Is the Ghost visible to Gertrude?

207. Does she think Hamlet's words and conduct betoken insanity?

208. What does Hamlet say to her to prove it is not his *madness* but her *trespass* which speaks?

209. When Banquo's Ghost appeared to Macbeth was it visible to any one else?

210. What appeal for reformation does Hamlet make to his mother?

211. In what words does he describe his own mental condition?

212. Does this interview, in which he throws off disguise, prove that he is perfectly sane?

213. What does Hamlet say about his journey to England?

214. What about *my two school-fellows*?

215. What about his purpose to circumvent the plot of the King?

216. What parting description of Polonius does he give?

## ACT IV.

217. What reaction takes place in Hamlet after the interview with his mother, and the killing of Polonius?

218. What does his mother say of his mental condition?

219. What does the King fear will be the effect on the people, of the murder of Polonius?

220. What prompt action does the King take to rid himself of Hamlet, and to explain the death of Polonius?

221. What is the effect of these events on the King?

222. In what cavalier manner, with what bitter and sarcastic replies, does Hamlet greet Rosencrantz and Guildenstern?

223. What reflection, suggested by the dead body of Polonius, does Hamlet utter?

224. What does the King say to Hamlet as to the latter's trip to England?

225. What is the meaning of Hamlet's response to the King, *I see a cherub that sees them*?

226. What commands does the King give to Rosencrantz and Guildenstern?

227. What information does the King give in a soliloquy as to his purposes regarding Hamlet?

228. What is the dramatic purpose of this?

*Ans.* To foreshadow the future action of the drama.

229. Why did the King send Hamlet to England

to be murdered, instead of executing him in Denmark?

*Ans.* Cf. IV. 7. 9-35.

230. Who now enter?

231. What information does the Captain give of the expedition against Poland?

232. What is the dramatic purpose of Sc. 4?

*Ans.* To make a Contrast between Fortinbras, whose action is prompt and decisive, and Hamlet, whose conduct betrays indecision and inaction.

233. Does that become evident to Hamlet?

234. What reflections thereon does he utter, in soliloquy?

235. What does he say should be the guiding principle of man's life?

*Ans.* IV. 4. 53-56.

236. What comment on this does Gervinus make?

*Ans.* "The true principle of life, the noblest which Shakespeare has perhaps ever uttered."

237. What description of Ophelia's condition does a *Gentleman* give to the Queen?

238. What were the causes of Ophelia's insanity?

239. How does her insanity compare, contrast with that of Lady Macbeth? of Lear?

240. What is the meaning of, *the unshaped use of it doth move the hearers to collection*?

241. Does the change in Ophelia's condition indicate progress towards the Catastrophe of the drama?

242. What advice does Horatio give?

243. Is Horatio always cool, thoughtful, wise?

244. What revelation of her present condition does the Queen now give, in a soliloquy?

245. Does this describe a change in her, which indicates dramatic progress?

246. What is the origin of the phrase, *the owl was a baker's daughter*?

247. To what custom do the words,

*And I a maid at your window,  
To be your Valentine,*

refer?

248. In what particular do the circumstances preceding Ophelia's death resemble those preceding Desdemona's death?

*Ans.* Cf. *Othello*, IV. 3.

249. What description of the troubles gathering around them does the King give to Gertrude?

250. What is the meaning of the Queen's remark *this is counter*?

251. Who now enters?

252. What is Laertes' condition?

253. What demands does he make of the King?

254. Is the effect of Polonius's death still further heightened by the appearance and distressing condition of Ophelia?

255. What flowers does Ophelia mention, and what does each signify?

256. In what other play does Shakespeare introduce flowers?

*Ans.* *The Winter's Tale*, IV. 4. 70-135.

257. What proposition in reference to the death of Polonius does the King make to Laertes in order to mollify him?

258. What demands does Laertes make?

259. Does this introduction of Laertes still further aid in hastening forward the Resolution of the drama?

260. Is Laertes, in his prompt and insistent de-



mand for revenge of his father's death, a perfect contrast to Hamlet?

261. Is he intended by Shakespeare to be so?

262. What dramatic purpose is accomplished thereby?

*Ans.* Hamlet's irresolution and inactivity are made more vivid and forceful.

263. What traits of character does the King's management of Laertes reveal?

264. What are the contents of the letter the sailors bring to Horatio from Hamlet?

265. What is the dramatic purpose of Sc. 6?

*Ans.* To give the spectators of the drama information as to Hamlet.

266. Why does Shakespeare give this information in the form of narrative, instead of by action?

*Ans.* I. It was impossible to convey it by means of scenic representation. II. Even if it could have been so given it would have detracted from the force of Hamlet's personal description of these events, given to Horatio in Act V. Sc. 2. Shakespeare, in giving this information as he has, has preserved dramatic perspective. *Vide* Vol. I., p. 186, question 140.

267. What information does the King give Laertes with reference to Hamlet's desire to murder him, and attempt to do so?

268. What two reasons did the King give Laertes why he did not punish Hamlet for the murder of Polonius, and the attempt to kill him, the King?

269. What does Laertes say about revenge?

270. Does the King echo this desire for revenge?

271. What is the dramatic purpose of these remarks about revenge?

*Ans.* To foreshadow the conclusion of the drama.

272. What are the contents of the letter that the King receives from Hamlet?

273. What does Hamlet say *in a postscript*?

274. What *exploit now ripe in my device*, for securing revenge on Hamlet, does the King now unfold to Laertes?

275. What reflections does the King utter urging Laertes to hold his desire for vengeance in check?

276. What is the meaning of *spendthrift sigh*? of *sanctuarize*?

277. What suggestion as to poisoning the foils does the King make?

278. What further means does the King take, *a back or second*, to insure the death of Hamlet in case the fencing fails?

279. What description of Ophelia's death does the Queen give?

280. What flowers does the Queen mention?

281. What is the dramatic effect of the poetic description of *the willow, brook, fantastic garlands*, seq.?

*Ans.* By Contrast to make more vivid and forceful the dramatic events which are occurring.

282. What comments on this speech do the Cambridge editors make?

283. What is the meaning of *this folly douts it*?

284. What does the King tell Gertrude about Laertes' rage?

285. Has Shakespeare in this Act made every preparation for the Catastrophe, the conclusion of the drama?

*Ans.* Yes.

286. What are those preparations?

287. Is the principal function of the Fall or fourth Act of a drama to prepare for the Catastrophe?

*Ans.* Yes. *Vide* Vol. I., p. 44, question 146; p. 143, question 252; p. 253, question 240.

## ACT V.

288. What is the function of the Clowns in the first scene of this Act?

*Ans.* Their conversation constitutes a comic interlude. By means of it Shakespeare accomplishes two purposes. I. The mental and emotional tension of the spectators is temporarily relieved. II. Its ultimate effect is to intensify, by means of Contrast, the tragic conclusion of the drama, which immediately follows.

289. Does Shakespeare elsewhere introduce a comic interlude just previous to a tragic ending of a drama?

*Ans.* Cf. *Antony and Cleo.*, V. 2. 242-278.

290. What celebrated case under *crowner's quest law* resembles this of Ophelia?

*Ans.* "Hales against Petit." A full report of this case can be found in *Bankside Shakespeare*, Vol. XI., pp. cxlii-cl.

291. What is the meaning of a *property of easiness*?

292. In what sense does Shakespeare here, and always, use the word *politician*?

293. What does Lord Campbell say of Shakespeare's use of law terms in Sc. 1?

294. What reflection does Hamlet utter on the Clown's words and conduct?

295. What does the Clown say about the date of Hamlet's birth?

296. How old was Hamlet if the Clown's statement was correct !

297. What remark does the Clown make about Hamlet's madness ?

298. Who was Yorick ?

299. What does Hamlet say about him ?

300. What about Alexander and Cæsar ?

301. What is the meaning of *maimed rites* ?

302. What does the *churlish* and bigoted Priest say as to the *obsequies* of Ophelia ?

303. What response does Laertes make ?

304. What does the Queen say about Ophelia ?

305. What curse does Laertes invoke on those responsible for Ophelia's death ?

306. What does he do ?

307. What does Hamlet then say and do ?

308. What description of his mental and emotional nature does Hamlet give ?

309. What of his love for Ophelia ?

310. To what tests is he willing to subject that love ?

311. Was Hamlet sincere and truthful in stating he loved Ophelia ?

*Ans.* I believe he was perfectly so.

312. Why then did he treat her as he did ?

*Ans.* Because he did not wish to involve her in his ruin, which he feared was impending.

313. What was Hamlet's feeling towards Laertes ?

314. What does the King say to Laertes in reference to the plot against Hamlet ?

315. What is the meaning of *a living monument* ?

316. What is the nature of the first scene of this Act ?

*Ans.* Principally episodic. During it the Main Ac-

tion of the drama is quiescent. And yet there has been dramatic progress. Ophelia's dramatic life has been ended by her burial ; Hamlet and Laertes have met ; Laertes' rage against Hamlet, and desire for revenge, have been increased.

317. What description does Hamlet give to Horatio of his voyage, the plot of the King against his life, the means he took to circumvent it ?

318. What does Hamlet say of his sleeplessness and its cause ?

319. What is the meaning of *mutines in the bilboes* ? *Our indiscretion*, seq. ?

320. What is the origin of the phrase *yeoman's service* ?

321. What does Hamlet say in justification of his counter-plot to kill Guildenstern and Rosen-crantz ?

322. In what few words does Hamlet describe the wicked deeds of the King ?

*Ans.* Cf. V. 2. 63-67.

323. What inference does he draw as to his justification, as well as his duty to kill the King ?

324. Is the dramatic purpose of Hamlet's statement to make evident the fact that Poetic Justice both justified and demanded the slaughter of the King ?

*Ans.* Yes.

325. What calm and practical comment does Horatio make in response to Hamlet's statement and question ?

326. Does Hamlet draw the proper inference therefrom ?

327. What was that inference ?

*Ans.* The necessity of prompt action.

328. What regret in reference to Laertes does Hamlet express?

329. Who now enters?

330. In what words does Hamlet describe Osric?

331. What is the meaning of Hamlet's metaphor, *this water-fly*?

332. Does Hamlet mistrust Osric?

333. How does he treat him?

334. What message does Osric bring from the King?

335. After Osric's exit what comments upon him do Horatio and Hamlet make?

336. What further message from the King does a Lord bring?

337. After the Lord retires what remark does Horatio make to Hamlet?

338. Is the dramatic purpose of this to foreshadow Hamlet's death?

339. What remark does Hamlet make in response, which again, and more forcefully, emphasizes a fatal termination of his duel with Laertes?

340. What suggestion does Horatio make to Hamlet in reference to withdrawing from the conflict?

341. Has Hamlet become a fatalist?

342. What does Hamlet tell Laertes about his mental condition?

*Ans.* Cf. V. 2. 210-228.

343. Was he truthful in this statement?

*Ans.* No. His clear, logical reasoning disproves his statement about himself.

344. What is the meaning of *I am satisfied in nature*?

345. What does the King say about *stoups of wine*?

346. Has this command of the King been foreshadowed?

*Ans.* Cf. IV. 7. 147-160.

347. What is the meaning of *He's fat and scant of breath*?

348. What does the Queen do?

349. What comment does the King make?

350. Does Shakespeare manifest fine technique in making the Queen unintentionally commit suicide?

*Ans.* Yes. Poetic Justice demanded her death. The minister of that justice is Hamlet. It would have been in direct contravention of the commands of the Ghost, and also would have been unnatural, if Hamlet had killed his mother. In either case Gertrude's death by the hand of Hamlet would have been inartistic. Shakespeare therefore avoids this result, and yet executes upon her Poetic Justice by making her, unintentionally, the cause of her own death. And what adds infinite Pathos to her death, and heightens its dramatic effect, is the fact that the bout she drank was to the *fortune* of her much injured son. This is fine technique.

351. Do Laertes' feelings towards Hamlet change?

*Ans.* Cf. V. 2. 280.

352. Whom does Laertes charge with the deaths of the Queen, Hamlet, himself?

353. What does Hamlet do?

354. What comment thereon does Laertes make?

355. What final request does Hamlet make of Horatio?

356. Whom does he nominate as the successor to the throne?

357. What does Horatio say, after Hamlet's death, of him?

358. Who now enter?

359. What information about Rosencrantz and Guildenstern does the 1 *Ambassador* give?

360. What does Horatio, in response, say as to who gave commandment for their death?

361. In what words does Horatio describe the Plot of this play?

*Ans.* Cf. V. 2. 363-370.

362. What does Fortinbras say about his *rights of memory in this kingdom*?

363. What commands does Fortinbras give?

364. What words spoken of King Duncan apply to Hamlet?

*Ans.* Cf. *Macbeth*, III. 2. 23.

\* \* \* \* \*

365. What is the Main Action of this drama?

366. What are the Sub-Actions?

367. What Greek dramas treat of the same theme as does this play?

*Ans.* The *Electra* of Sophocles; the *Electra* of Euripides; the *Choëphoroi* of Æschylus. Cf. Ancient Greek Literature, Murray, pp. 237, 259, 221.

368. How does the dramatic treatment of this theme by the Greek tragedians compare, contrast with Shakespeare's treatment of it in *Hamlet*?

369. How does *Hamlet* compare with *Othello* as an acting play?

*Ans.* It is not so powerful. There is a deficiency of action in *Hamlet*. There are so many soliloquies, and they constitute such an important part of the play, that it becomes more a philosophical than an acting drama.

370. How does Shakespeare's use of the Ghost in



this play compare, contrast with his use of ghosts in his other plays ?

*Ans. Vide Vol. I., p. 143, questions 245, 246.*

371. In what other plays has Shakespeare introduced plays ?

372. What comments does Shakespeare elsewhere make on the histrionic art ?

*Ans. Vide Vol. I., p. 296, questions 201, 202, 203.*

373. What were the principal traits, both superficial and hidden, of Hamlet's character ?

374. Under what varied circumstances is Hamlet portrayed ?

*Ans. With young men, with old men ; with friends, with enemies ; with women as well as with men ; alone ; at court ; in private life, etc., etc.*

375. What impression does Hamlet make on the other characters in the play ?

376. What do the others make on him ?

377. What is Hamlet's rank ?

378. Is Shakespeare's portraiture of him always consistent with the rank of Prince ?

379. What words of Lady Macbeth perfectly characterize Hamlet ?

*Ans. . . . Yet do I fear thy nature ; it is too full o' the milk of human kindness. Macbeth, I. 5. 17, 18. Vide Vol. I., pp. 213, 214.*

380. Was Hamlet insane ?

*Ans. No. Cf. III. 4. 136-141, 184, 185 ; also Vol. I., p. 93, question 127 ; Furness's edition of Hamlet, Vol. II., Appendix, pp. 195-235 ; Introduction to the Study of Shakespeare, Corson, pp. 194-222 ; article by Dr. Brinsley Nicholson, Transactions New Shakespeare Society, 1880-1885, pp. 341-365.*

381. What was the effect on Hamlet of Ophelia's lack of strong character?

382. Is Hamlet's death in accord with Poetic Justice?

*Ans.* Weakness, almost as much and as frequently as wickedness, causes ruin and death. Hamlet's vacillation, inaction, inability to perform a solemn and stern duty, and to perform it quickly, have caused his own violent death. Shakespeare's conclusion of Hamlet's dramatic life is both natural and artistic. *Vide* Vol. I., p. 251, question 224.

383. What examples are there in this play of Balance and Proportion?

*Ans.* Hamlet's father *vs.* Hamlet's uncle; Hamlet *vs.* Horatio; also *vs.* Young Fortinbras; also *vs.* Laertes; Marcellus and Bernardo *vs.* Rosencrantz and Guildenstern; Gertrude *vs.* Ophelia; Hamlet's father, mother, uncle, himself, constituting one family group, *vs.* Polonius, Ophelia, Laertes, constituting another; Hamlet's feigned *vs.* Ophelia's real madness; and other examples.

384. What examples of Character-Grouping are there in the play?

*Ans.* Ghost, Hamlet, Horatio, Marcellus, in I. 4. 5; King, Queen, Rosencrantz, Guildenstern, in II. 2; the group at the presentation of the play in III. 2; the group around Ophelia's grave, V. 1; and others.

385. What was the cause of Ophelia's insanity?

386. How does Ophelia compare, contrast with Juliet?

387. What are the principal traits of Polonius as a father, a statesman, a man?

388. What are the resemblances, what the differ-

ences between Polonius and Gonzalo (*vide The Tempest*)?

389. Between Polonius and Boyet (*vide Love's Labour's Lost*)?

390. What does Dowden say of Gertrude?

*Ans.* She is Shakespeare's only portrait of a woman who, having once loved nobly, yields to a second and base affection. "Shakespeare's Portraiture of Women."

391. How does Shakespeare's portrayal of motherhood in the cases of Gertrude and Volumnia compare, contrast?

392. Is Shakespeare's portrayal of motherhood a manifestation of one of his limitations?

393. Is the same true of his portrayal of marital life?

394. What two young men are Character-Contrasts to Hamlet?

*Ans.* Laertes, impulsive, fiery, acting without reflection or judgment.

Horatio, calm, thoughtful, in whom passion is balanced by reason, conduct controlled by thought.

Between these two, and as a contrast to both, is Hamlet.

395. Where in this play has Shakespeare used Verse? Where Prose?

396. Why has he made the change from one to the other?

*Ans.* *Vide* Vol. I., p. 427.

397. What classical and mythological allusions are there in the play?

398. What puns?

399. What anachronisms?

400. What use does Shakespeare in this play make of humor?

401. What of music?

402. What contradictions are there in this play?

*Ans.* I. 3. 7; I. 3. 123, 124 *vs.* V. I. 153, 154; IV. 4. 25 *vs.* IV. 4. 60; III. 4. 184, 185 *vs.* V. 2. 212, seq.; and others.

403. What character in this play is it generally believed Shakespeare personated on the boards of the Globe and Blackfriars theatres?

*Ans.* The Ghost.

## V. Collateral Reading.

Lectures on Shakespeare, Hudson, Vol. II., pp. 86-134.

Studies in Shakespeare, Richard Grant White, pp. 77-100.

Introduction to the Study of Shakespeare, Corson, pp. 316-357.

Some of Shakespeare's Female Characters, Helena Faucit, pp. 3-21.

Shakespeare Characters, Chas. Cowden Clarke, pp. 63-92.

The Elizabethan Hamlet, John Corbin.

The Hamlet of Saxo-Grammaticus and of Shakespeare, R. G. Latham.

Short Studies of Shakespeare's Plots, Ransome, pp. 1-41.

Goethe's Wilhelm Meister, translation of Carlyle, Vol. I., p. 261, seq.

For the two series of Time in this play, variously denominated, the long and the short, the protractive and the accelerating, the two clocks, cf. Furness's *Hamlet*, Vol. I., Preface, pp. xiv-xvii.

E. P. Vining's Introduction to Bankside edition of *Hamlet*, Vol. XI., pp. i-xxxiv.

For a study of Miracle Plays, Moral Plays, cf. Shakespeare's Predecessors in the English Drama, Symonds, pp. 93-183.

Folk-Lore of Shakespeare, Dyer, Chapter III., pp. 41-48.

For a study of the effect of sudden emotion on Hamlet *vide* article by Edward Rose in Transactions New Shakespeare Society, 1880-1885, pp. 1-7.

Shakespeare Commentaries, Gervinus, translation of F. E. Bunnnett, pp. 548-582.

Lectures on Shakespeare, Coleridge, Bohn's edition, pp. 342-368.

William Shakespeare, Wendell, pp. 250-262.

Shakespeare—His Mind and Art, Dowden, pp. 111-143.

The Mad Folk of Shakespeare; Bucknill, pp. 48-159.

Characteristics of Women, Jameson, edition of Routledge, pp. 174-193.

Lectures on Dramatic Art and Literature, A. W. Schlegel, Black's translation, p. 404, seq.

"Personal Satire Common on the old English Stage," Shakespeare Manual, Fleay, pp. 272-279.

"The Political Use of the Stage in Shakespeare's Time," Richard Simpson, Transactions New Shakespeare Society, 1874, pp. 371-395; 509-511.

For a Study by Edward Rose, on the division of this play into Acts, *vide* Transactions New Shakespeare Society, 1877-1879, pp. 1-10.

William Shakespeare, Brandes, Vol. II., pp. 1-59.

## VI. Pronunciation of Names.\*

**Claudius**, clō' di-us.

**Polonius**, po-lō' nius.

**Horatio**, ho-rē' shi-ō.

**Laertes**, lē-gr' tiz.

**Voltimand**, vel' ti-mand.

**Cornelius**, cōr-nīl' yus.

**Rosencrantz**, rō' zən-crəntz.

**Guildenstern**, gil' den-stərn.

**Osric**, ez' rik.

**Marcellus**, mār-sel' us.

**Bernardo**, bər-nār' dō.

**Francisco**, fran-sis' cō.

**Reynaldo**, rē-nal' dō.

**Fortinbras**, fōr' tin-brās.

**Gertrude**, gər' trūd.

**Ophelia**, o-fi' li-a, o-fil' ya.

\* For Key to Pronunciation *vide* pp. v, vi.



**AS YOU LIKE IT.**





# AS YOU LIKE IT.

## I. The Source of the Plot.

The principal incidents of this play were suggested to Shakespeare by a novel of Thomas Lodge: *Rosalynde. Euphues golden Legacie, found after his death in his Cell at Silexedra, BEQUEATHED TO PHILAVTVS Sonnes, nvrsted vp with their Father in England. Fecht from the Canaries by T. L. Gent.*

It is generally supposed that Lodge was indebted somewhat to *The Tale of Gamelyn*. This is found among Chaucer's *Canterbury Tales*, but was probably not written by Chaucer.

Lodge's story can be found entire in Hazlitt's "Shakespeare's Library," Part I., Vol. II., pp. 3-144. The parts of it which Shakespeare used are cited by Rolfe in his edition of *As You Like It*, pp. 120-134.

*The Tale of Gamelyn* is in the Doubleday and McClure edition of this play, pp. 147-192.

Both *Rosalynde* and *The Tale of Gamelyn* are in Furness's Variorum edition of this play, Appendix, pp. 388-393.

A careful and detailed comparison of Shakespeare's play with Lodge's story is in the Preface to the Clarendon Press edition of the play, pp. ix-xxxii; also in Transactions New Shakespeare Society, 1880-1885, pp. 277-293.

Jusserand in "The English Novel in the Time of Shakespeare," pp. 203-215, gives an analysis of the story.

It is probable that the title of his play was suggested to Shakespeare by the following words of Lodge, addressed *To the Gentlemen Readers* : "To bee briefe, Gentlemen, roome for a souldier and a sailer, that gives you the fruits of his labors that he wrote in the Ocean, when everie line was wet with a surge, and every humorous passion countercheckt with a storme. If you like it, so ; and yet I will bee yours in duetie, if you be mine in favour."

Possibly the nature of the play suggested the title, for in the play as Ulrici aptly says, "all do exactly what and as they please ; each gives himself and herself up, in unbridled wilfulness, to good or evil, according to his or her own whims, moods, or impulses, whatever the consequences may prove to be. Each looks upon and turns and shapes life as it pleases him or her. . . . It is a life such as not only must please the dramatic personages themselves, but would please every one, were such a life only possible ; it is the poetic reflex of a life *as you like it*, light and smooth in its flow, unencumbered by serious tasks, free from the fetters of definite objects, and from intentions difficult to realize ; an amusing play of caprice, of imagination, and of wavering sensations and feelings."\*

\* "Shakespeare's Dramatic Art," translated by L. Dora Schmitz, Vol. II., p. 16.

Whatever be the origin of the title it is perfectly expressive of the play.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

*Poor a thousand.* A poor thousand. On transposition of the article, cf. Abbott, Grammar, §§ 85, 422; also *Tempest*, IV. 1. 123.

*On his blessing.* As a condition for receiving *his blessing*. Cf. *Othello*, II. 3. 178; *Timon of Athens*, III. 5. 87.

*To breed.* To educate.

*Jaques.* He appears only in the last scene, and is there described as *Jaques De Boys* to distinguish him from the *Melancholy Jaques*.

*School.* The university. Cf. *Hamlet*, I. 2. 113.

*Proft.* "Proficiency, improvement." Schmidt.

*The which.* Cf. Abbott, Grammar, § 270.

*Countenance.* "Appearance, deportment." Schmidt. "Favor, regard." Wright.

*Hinds.* Servants.

*Mines.* Undermines.

*What make you here?* What do you do here? Cf. *Hamlet*, I. 2. 164; *Love's Labour's Lost*, IV. 3. 190-192.

*Marry.* An exclamation or oath derived from the name of the Virgin Mary. "Here it keeps up a poor pun upon *mar*." Wright.

*Be naught awhile.* "A north-country proverbial curse, equivalent to a *mischief on you*." Warburton.

*Him I am before.* *Him for he.* Cf. Abbott, Grammar, § 208.

*Nearer to his reverence.* Nearer in point of age, and therefore more entitled to the respect due to him.

*Too young.* Too inexperienced.

*Villain.* Rascal. Cf. line 139. Orlando in responding uses *villain* as meaning serf. Cf. lines 60-67.

*Such exercises,* seq. Cf. *Two Gentlemen of Verona*, I. 3. 30-33.

*Allottery.* Portion.

*Spoke.* Cf. Abbott, Grammar, § 343.

*Grow.* Impose on me, encroach.

*Good leave.* Ready, full permission.

*The forest of Arden.* This had no geographical location. It existed only in the imagination of the poet.

*Fleet the time.* Cause the time to pass quickly.

*The golden world.* The golden age.

*Shall acquit him,* seq. *Shall* used in the sense of *must*. Cf. Abbott, Grammar, § 315.

*Intendment.* Intention, purpose.

*By underhand means.* "Because of the obstinacy which he attributes to him." Wright.

*Emulator.* Used in a bad sense, same as *emulation* in *Troilus and Cressida*, II. 2. 212; *Julius Cæsar*, II. 3. 14.

*Had as lief.* Cf. p. 24.

*Grace himself,* seq. Do himself honor.

*Gamester.* "A frolicsome fellow, a merry rogue." Schmidt.

*Full of noble device.* "Of noble conceptions and aims." Wright.

*Misprised.* Undervalued, despised. Cf. I. 2. 165.

*Kindle.* Incite. Cf. *Macbeth*, I. 3. 121.

*Go about.* Attempt.

## SCENE 2.

*Sweet my coz.* On the transposition of the possessive adjective, cf. Abbott, Grammar, § 13.

*Learn.* Teach. *Vide* Vol. I., p. 382.

*Tempered.* "Having a certain state or quality ; conditioned." Schmidt.

*But I.* Cf. line 250. Abbott, Grammar, § 209.

*Nor none.* Cf. line 24. Abbott, Grammar, § 406.

*Render.* Return.

*Housewife Fortune.* Cf. *Antony and Cleo.*, IV. 15. 44; *Henry V.*, III. 6. 32-40. In the latter passage Fluellen says: *Fortune . . is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation, seq.*

*Honest.* Chaste.

*From Fortune's office, seq.* "Shakespeare constantly harps on the motive powers of human action : nature, destiny, chance, art, custom. In this place, he playfully distinguishes nature from chance." Moberly.

*When Nature hath made, seq.* Although Nature may make, she may also mar, a *fair creature*. She gives us *wit*, she may also send *this fool* to prevent us using this *wit*.

*Nature's natural.* An idiot.

*Naught.* Worthless.

*Taxation.* Censure, invective.

*Put on us.* Tell us. Cf. *Measure for Measure*, II. 2. 133 ; *Twelfth Night*, V. 1. 70.

*News-crammed.* Cf. *Hamlet*, III. 2. 99, *promise-crammed*.

*Colour.* Kind, nature. Cf. *Lear*, II. 2. 145.

*Laid on with a trowel.* "A proverbial phrase, probably—without ceremony." Schmidt. Wright however explains it, "coarsely, clumsily; as gross flattery is said to be."

*My rank.* Cf. *Cymbeline*, II. 1. 17.

*Amaze.* Confuse. Cf. *King John*, IV. 3. 140; *Measure for Measure*, IV. 2. 224.

*Proper.* Handsome. Cf. III. 5. 51. Vide Vol. I., p. 158.

*Bills.* "A kind of pike or halberd, formerly carried by the English infantry, and afterwards the usual weapon of watchmen." Nares. Rosalind here makes a pun upon the word. For similar puns cf. *Much Ado*, etc., III. 3. 191; *II. Henry VI.*, IV. 7. 135.

*Which Charles.* Cf. Abbott, Grammar, § 269.

*Dole.* Grief.

*Promise.* Assure.

*Broken music.* "Some instruments, such as viols, violins, flutes, etc., were formerly made in sets of four, which when played together formed a 'consort.' If one or more of the instruments of one set were substituted for the corresponding ones of another set, the result was no longer a 'consort' but *broken music*. Cf. *Henry V.*, V. 2. 263." Chappell. Cited by Wright.

*Flourish.* Vide Vol. I., p. 115.

*Looks successfully.* Looks as if he would be successful. Cf. *The Tempest*, III. 1. 33; *Richard III.*, I. 4. 1.

*Such odds.* So much more in favor of one, i. e.

Charles, than the others. Cf. *Love's Labour's Lost*, I. 2. 183.

*Misprised.* Vide note under I. 1.

*Gracious.* Regarded with favor.

*Working.* Endeavor.

*Speed.* "A protecting and assisting power." Schmidt. Cf. *Henry V.*, V. 2. 194; *Romeo and Juliet*, V. 3. 121.

*Well breathed.* Not yet warmed up to my work, as we would say.

*Shouldst.* Wouldst. Cf. Abbott, Grammar, § 322.

*Young man his son.* To be *his* son.

*Sticks me at heart.* Stabs me to the heart.

*One out of suits with fortune.* "Not wearing the livery of fortune, out of her service. Or it may mean one to whose entreaties fortune grants no favors, with a play upon the other meaning of the word." Wright.

*My better parts.* Cf. *Macbeth*, V. 8. 18, 19.

*A quintain.* "A post or figure set up for beginners in tilting to run at." Schmidt.

*Have with you.* I'll go with you.

*Humorous.* Capricious. Cf. II. 3. 8; IV. 1. 18.

*Argument.* Reason, cause.

*In a better world.* Under more favorable circumstances. Cf. *Richard II.*, IV. 1. 78; *Coriolanus*, III. 3. 135.

*From the smoke into the smother.* *Smother* is thick, suffocating smoke. The phrase is equivalent to our "out of the frying-pan into the fire."

### SCENE 3.

*My child's father.* My husband.



*Working-day world.* Busy, practical, every-day world.

*Hem them away.* Cf. *Much Ado*, V. 1. 16, *Cry 'hem!' when he should groan.*

*Such a sudden.* So suddenly.

*Dearly.* Vide Vol. I., p. 386.

*Safest haste.* A haste that conduces to your safety.

*Cousin.* Vide Vol. I., p. 59.

*If that.* That is here a conjunctive affix. Cf. Abbott, Grammar, § 287.

*Purgation.* Exculpation. Cf. *Winter's Tale*, III. 2. 7.

*The likelihood.* Probability.

*Remorse.* Pity; compassion.

*Still.* Constantly. Cf. I. 2. 209.

*Juno's swans.* Juno should probably be Venus. To her the swan was sacred. Vide Vol. I., p. 394.

*Thou and I am.* Confusion of proximity. Cf. Abbott, Grammar, § 412.

*This heaven, . . . our sorrows pale.* The light had faded and like their sorrows it was pale.

*Umber.* "A brown color or pigment, said to be so called from Umbria, where it was first found." Wright.

*Suit me.* Dress me.

*Curtle-axe.* Cutlass.

*Swashing.* Blustering.

*Content.* Contentment. Cf. III. 2. 2, 24.

## ACT II.

### SCENE 1.

*The penalty of Adam.* Meaning obscure. It may refer to the seasons' difference. In which case

Wright's explanation would be correct. "The Duke contrasts the happiness and security of their forest life with the perils of the envious court. Their only suffering was that which they shared with all the descendants of Adam, *the seasons' difference*; for in the golden age of Paradise there was, as Bacon phrases it, 'a spring all the year long.'" Or, *the penalty of Adam* may refer to the curse, "In the sweat of thy face shalt thou eat bread."

*Like the toad*, seq. Reference is to the toad-stone, belief in which was current in Shakespeare's day. Akin to this was the belief that the toad was *venomous*. Cf. *III. Henry VI.*, II. 2. 138; *Richard III.*, I. 2. 148; also "Folk-Lore of Shakespeare," Dyer, pp. 245, 246.

*Irks*. Grieves.

*Fools*. Sometimes used as "a term of endearment and pity." Schmidt. So used here, and in *Winter's Tale*, II. 1. 118; *Twelfth Night*, V. 377.

*Burghers*. Citizens.

*Forked heads*. Arrows.

*Big round tears*. There was a belief current in Shakespeare's day that a wounded deer shed tears.

*Moralize*. Philosophize.

*Invectively*. With comments full of invective.

*To fill them up*. *Up* here used as an intensive, as in *Love's Labour's Lost*, V. 2. 824; *King John*, IV. 3. 133; *Hamlet*, V. 1. 299.

*Cope him*. Encounter him.

*Matter*. Sound sense.

## SCENE 2.

*Roynish*. "Paltry, mean. A term of extreme contempt." Schmidt.

*Inquisition.* Inquiry.

*Quail.* Fail.

### SCENE 3.

*Memory.* Memorial.

*Fond.* Foolish.

*The bonny priser.* "The gallant prizefighter."  
Rolve.

*Practices.* Designs.

*Place.* Dwelling-place.

*Butchery.* Slaughter-house.

*Diverted blood.* Relationship that is turned out of its regular course.

*Nor did not.* On Shakespeare's use of the double negative *vide* Schmidt's "Shakespeare Ilexicon," pp. 1420, 1421 ; also Abbott, Grammar, § 406. Cf. II. 4. 8.

*Too late a week.* A week too late.

### SCENE 4.

*Doublet and hose.* Coat and breeches.

*Bear no cross,* seq. On the reverse side of English coins, both silver and copper, in the time of Elizabeth, there was a cross.

*Fantasy.* Love. Cf. *fancy-monger*, III. 2. 334.

*Broke.* Cf. Abbott, Grammar, § 343.

*Searching of.* *Searching* is a verbal noun. Cf. Abbott, Grammar, § 178.

*Batlet.* A small bat.

*Chopt.* Chapped.

*Peascod.* Husk which contains the peas. "Our ancestors were frequently accustomed in their love affairs to employ the divination of a peascod, by selecting one growing on the stem, snatching it

away quickly, and if the good omen of the peas remaining in the husk were preserved, then presenting it to the lady of their choice." Brand's "Popular Antiquities," Bohn's edition, Vol. II., p. 99.

*Wiser.* More wisely. Cf. Abbott, Grammar, § 1.  
*Faints for succour.* *Faints for need of succour.*

*Recks.* Cares.

*Cote . . sheepcote.* Shepherd's hut.

*Bounds of feed.* Limits of his pasture.

*In my voice.* So far as I have any voice or say.

*What is he.* Who is he. Cf. Abbott, Grammar, § 254.

*Waste.* Spend.

*Feeder.* A servant, in this case most probably a feeder of flocks.

## SCENE 5.

*Turn his merry note.* "Adapt or modulate his note to the sweet birds' song, following it in its changes." Wright.

*Ragged.* Rough.

*Stanzo.* Stanza.

*The encounter of two dog-apes.* "The grinning of two monkeys at each other." Rolfe.

*Cover the while.* Lay the cloth, spread the table. Cf. line 57.

*Disputable.* Argumentative, disputatious.

*Ducdame.* This is jargon. It is simply a nonsense-word put in to make a verse.

*Banquet.* Sometimes a dinner. Sometimes only the wine and dessert. Here probably used in the latter sense.

## SCENE 6.

*For food. For need of food.* Cf. II. 4. 70.

*Conceit.* Imagination. Cf. *Hamlet*, III. 4. 114 ;  
*Lear*, IV. 6. 42.

*Cheerly.* Cheerily.

## SCENE 7.

*I think he be, seq.* "Be is used with some notion of doubt, question, thought, etc." Abbott, Grammar, § 299, q. v.

*Compact of jars.* Composed of discords.

*Discord in the spheres.* Shakespeare makes frequent references to the music of the spheres. Cf. *Twelfth Night*, III. 1. 121 ; *Antony and Cleo.*, V. 2. 84 ; *Merchant of Venice*, V. 1. 60-62.

*Motley.* A dress that was parti-colored, worn by fools.

*A dial.* A portable sun-dial, or a watch.

*Poke.* Pocket.

*Wags.* Moves along.

*Ripe.* Ripen.

*Chanticleer.* The cock.

*Deep-contemplative.* Compound adjective. Cf. Abbott, Grammar, § 2.

*The only wear.* *The only*, the proper thing, to wear.

*Dry as the remainder biscuit.* "In the physiology of Shakespeare's time a dry brain accompanied slowness of apprehension and a retentive memory." Wright.

*Strange places.* Out-of-the-way places.

*As large a charter as the wind.* The wind bloweth where it listeth. Cf. *Troilus and Cressida*, I. 3. 233 ; *Henry V.*, I. 1. 48.

*But to seem senseless of the bob.* "He whom a fool happens to hit well is very foolish unless he appears not to feel the rap; otherwise his folly is laid bare even by the random sallies of the fool." Rolfe.

*For a counter.* "A worthless wager; a counter being a piece of metal of no value, used only for calculations." Wright.

*Headed evils.* *Evils* grown to a *head*, to a high development.

*Tax any private party.* Who can say I refer to any one individually.

*When that.* Cf. Abbott, Grammar, § 287.

*Of basest function.* Holding the humblest position.

*Bravery.* Finery.

*Free.* Innocent. Cf. *Hamlet*, II. 2. 590; III. 2. 252.

*Nor shalt not.* Cf. Abbott, Grammar, § 406.

*Inland bred.* *Inland* is here used in the sense of urban, city-bred. Hence urbane.

*Commandment.* Command.

*Upon command.* Upon your own command; at your pleasure.

*All the world's a stage.* -Cf. *Merchant of Venice*, I. 1. 78. The motto over the entrance of the Globe theater was: *Totus mundus agit histrionem*, a fragment from Petronius.

*Sighing like furnace.* "As the furnace sends out smoke." Wright. Cf. *Cymbeline*, I. 1. 66; *Love's Labour's Lost*, IV. 3. 140.

*Pard.* Leopard.

*Saws.* Sayings.

*Modern instances.* Examples of daily occurrence.

*Because thou art not seen.* "Thy rudeness gives

the less pain, *as thou art not seen*, as thou art an enemy that dost not brave us with thy presence, and whose unkindness is therefore not aggravated by insult." Johnson.

*Most friendship is feigning*, seq. Cf. Tennyson's "Vision of Sin."

"Friendship !—to be two in one—  
Let the canting liar pack !  
Well I know, when I am gone,  
How she mouths behind my back."

*Warp*. Change. Distort. Cf. *Measure for Measure*, I. 1. 15 ; *Lear*, III. 6. 56 ; *Winter's Tale*, I. 2. 865.

*Effigies*. Likeness.

### ACT III.

#### SCENE 1.

*Absent argument*. Cf. I. 2. 262.

*Officers of such a nature*. Officers whose duty it is to do that kind of work.

*Make an extent*, seq. "Upon all debts of record due to the Crown, the sovereign has his peculiar remedy, by writ of *extent*, which differs in this respect from an ordinary writ of execution at suit of the subject, that under it the body, lands and goods of the debtor may be all taken at once, in order to compel the payment of the debt." Stephen's "Commentaries on the Laws of England," Vol. IV., p. 80. Cited by Wright.

*Expediently*. Expeditiously.

*Turn him going*. Turn him away. Cf. *Julius Cæsar*, III. 2. 37.

## SCENE 2.

*Thrice-crowned.* "Ruling in heaven, on earth, and in the underworld as Luna, Diana, and Hecate." Wright. Cf. *Mid. Night's Dream*, V. 1. 391.

*Character.* Inscribe.

*Unexpressive.* That which cannot be expressed or described.

*Naught.* Bad.

*Hast any.* Relative pronoun omitted. Cf. Abbott, Grammar, § 244.

*May complain of good breeding.* Of the lack of, seq.

*Parlous.* Perilous. Cf. *Richard III.*, II. 4. 35.

*Fells.* Fleeces. Cf. *Lear*, V. 3. 24; *Macbeth*, V. 5. 11.

*A mutton.* A sheep.

*More sounder.* Cf. Abbott, Grammar, § 11.

*Civet.* "A perfume from the civet-cat." Schmidt.

*Perpend.* Reflect.

*Make incision.* Reference is to blood-letting, a common cure in Shakespeare's day for maladies.

*Raw.* Untutored.

*Lin'd.* Drawn.

*The fair.* Beauty.

*Butter-women's rank.* "Going one after another, at a jog-trot, like butter-women going to market." Wright.

*False gallop.* False or forced gait of a horse.

*Medlar.* Pun on meddler. Reference is to the fruit *medlar*, which was rotten before it was ripe.

*Civil sayings.* "Maxims of social life." Johnson.

*Buckles in.* Encompasses.

*Rosalinda.* The adjective *linda* is Spanish. It means exquisitely graceful, beautiful, sweet.



*Quintessence.* "The fifth essence ; called also by the mediæval philosophers the spirit or soul of the world." Wright.

*In little.* In miniature.

*Atalanta's better part.* Beauty and grace of form.

*Synod.* An assembly of the gods.

*Scrip.* The shepherd's pouch.

*Palm-tree.* The forest of Arden, and the trees in it as well, existed only in the poet's imagination.

*An Irish rat.* Reference is to the belief that rats were rhymed to death in Ireland. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 185-187.

*Trow you.* Know you.

*Petitionary.* Praying, imploring. Cf. *Coriolanus*, V. 2. 82.

*Out of all whooping.* Beyond all exclamations of surprise.

*Good my complexion.* Rosalind appeals to her complexion not to betray her.

*One inch of delay,* seq. "If you delay the least to satisfy my curiosity I shall ask you in the interval so many more questions that to answer them will be like embarking on a voyage of discovery over a wide and unknown ocean." Wright.

*Is he of God's making ?* Or is he made by a tailor ?

*Speak sad brow.* Speak seriously, in earnest. Cf. *Much Ado*, seq., I. 1. 185.

*Wherein went he.* In what kind of clothes, seq.

*Gargantua.* Rabelais' giant, who swallowed five pilgrims at one time.

*Atomies.* Motes, atoms. Cf. III. 5. 13.

*It well becomes the ground.* Ground probably used in the sense of background to a picture.

*Moe.* More.

*Out of rings.* Learned them from posies in rings.  
Cf. *Hamlet*, III. 2. 162; *Merchant of Venice*, V. 1. 148.

*Painted cloth.* Hangings used in rooms, on which were painted figures, mottoes, sentences.

*Breather.* Living being. Cf. *Antony and Cleo.*, III. 3. 24.

*A se'nnight.* A sevensnight.

*Year.* Cf. *Tempest*, I. 2. 53.

*Cony . . kindled.* Rabbit . . where born.

*Purchase.* Acquire. Cf. *Tempest*, V. 1. 14.

*Removed.* Retired. Cf. *Hamlet*, I. 4. 61.

*Religious.* Member of a religious community.

*Half-pence.* They were first coined in 1582-3.

*Fancy-monger.* Love dealer. Cf. III. 5. 29.

*Quotidian.* A fever which recurs daily, at a regular hour.

*Unquestionable spirit.* A spirit not to be questioned.

*Your having.* Your possession.

*Bonnet.* Hat.

*Point-device.* Precise, faultless.

*Dark house.* Vide Vol. I., p. 77.

*Moonish.* Fickle, like the moon.

*Liver.* It was believed at that time to be the seat of the passions.

### SCENE 3.

*Audrey.* "A corruption of Etheldreda, as 'tawdry laces' derive their name from being sold at the fair of St. Etheldreda, abbess of Ely, which was held on Oct. 17." Wright.

*Feature.* Shape, personal appearance.

*Goats . . Goths.* Shakespeare makes a play upon these words, which were pronounced alike.

*Ill-inhabited.* Ill-lodged, housed.

*A great reckoning, seq.* A large bill for a small company.

*Honest.* Vide note under I. 2.

*Hard-favoured.* Ugly.

*Material.* "Full of matter, sensible." Schmidt.

*Foul.* Ugly.

*Sir.* This title was frequently given to priests, *dominus*, e. g. *Sir Topas* in *Twelfth Night*.

*Stagger.* Hesitate.

*God 'ield you.* God reward you.

*Be covered.* Put on your hat.

*O sweet Oliver, seq.* A fragment of an old ballad.

*Flout.* Mock, scoff.

#### SCENE 4.

*Something browner than Judas's.* The tradition, current at that time, was that Judas had red hair and beard. He was so represented in the old tapestries.

*Holy bread.* The bread of the eucharist.

*Cast.* Discarded.

*Diana.* The goddess of chastity.

*Winter's sisterhood.* "An unfruitful sisterhood." Warburton.

*The word of a tapster.* Reference is to the proverbial dishonesty of tapsters in making up their accounts.

*Question.* Talk.

*Traverse.* Across instead of lengthwise. A tilter who did that was disgraced.

*Puisny.* "Petty, having the skill of a novice."  
Schmidt.

*Noble.* Used here ironically.

*The shepherd that . . . who,* seq. For *who* following *that*, cf. Abbott, Grammar, § 260; for *who* instead of *whom*, *ibid.* § 274.

*Pale complexion,* seq. The rejected lover sighed. Every sigh was supposed to cause the loss of a drop of blood. Hence the disappointed, sighing lover was pale. Cf. *Mid. Night's Dream*, III. 2. 96, 97. *Vide* Vol. I., p. 273.

#### SCENE 5.

*Falls.* Here used transitively. Cf. Abbott, Grammar, § 291; *Tempest*, V. 1. 64.

*He that dies and lives,* seq. The executioner.

*Atomies.* *Vide* note under III. 2.

*Cicatrice and capable impressure.* Mark and visible impression.

*Fancy.* Love.

*Mocks.* Taunts.

*Without candle.* Your beauty is not so great that you may wish for a candle to see it.

*Nature's sale-work.* Ready-made work in contradistinction to work made to order, and of a superior kind.

*'Od's my little life.* 'Od's, contraction for God's. A petty oath.

*Bugle.* Black.

*Foggy south.* The south wind brought fog and rain. Cf. *Cymbeline*, II. 3. 136.

*Properer.* *Vide* note under I. 2.

*Friendly.* Amicably, as a friend.

*Foulness.* Ugliness.

*Abus'd.* Deceived.

*Saw.* Maxim. -

*Whoever lov'd*, seq. This verse is a quotation from Marlowe's *Hero and Leander*. Marlowe was killed in a tavern brawl by Francis Archer, June 1, 1593.

*Extermin'd.* Exterminated.

*Loose.* Give me *now and then a scatter'd smile*.

*Carlot.* Peasant.

*Mingled damask.* The red and white color in the damask rose.

*Parcels.* In detail.

*Omittance is no quittance.* "Doubtless a proverbial expression." Rolfe.

*Straight.* Immediately.

*Passing.* Exceedingly.

## ACT IV.

### SCENE 1.

*Modern.* Ordinary, commonplace.

*Censure.* Opinion. Not reproach.

*Nice.* Trifling.

*Simples.* The separate ingredients of a compound.

*Humorous.* Fanciful, capricious.

*God be wi' you.* "Printed in the folios 'God buy you,' which we have still further changed to 'good-bye.'" Wright. Cf. III. 2. 239.

*Disable.* Depreciate.

*Swam in a gondola.* "That is, been at Venice, the seat at that time of all licentiousness, where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion." Johnson.

*Clapped him o' the shoulder.* He may have been

touched by Cupid, but on the *shoulder*, not in the heart. He is not deeply in love. \*

*Horns.* "The symbol of plenty, according to the ancient fable of Amalthea." Schmidt.

*Leer.* Complexion.

*Gravelled.* Stuck in the sand, puzzled.

*When they are out.* When they are at a standstill for something to say.

*Ranker.* Greater.

*Videlicet.* That is to say.

*Troilus . . Grecian club.* Troilus was slain by Achilles, not with a club, but with a sword or a spear. Leander's *cramp* is equally incorrect as a historic statement.

*Coming-on.* Complaisant.

*Girl goes before the priest.* Rosalind recites the words of the marriage ceremony without waiting for the priest.

*A hyen.* A hyena.

*Make the doors.* Shut the doors.

*Wit, whither wilt.* "An expression of not uncommon occurrence, the origin of which is unknown. It appears to have been used to check any one who was talking too fast." Wright.

*Her husband's occasion.* That is, an occasion against him, a cause of complaint against him.

*Pathetical.* Used here in the euphuistic, affected, stilted sense.

*Misused.* Abused. Cf. *Much Ado*, etc., II. 1. 246; *Taming of the Shrew*, II. 1. 160.

*The bay of Portugal.* "That portion of the sea off the coast of Portugal from Oporto to the headland of Cintra. The water there is excessively deep, and within a distance of forty miles from the shore it

attains a depth of upwards of 1400 fathoms, which in Shakespeare's time would be practically unfathomable." Wright.

*Spleen.* Caprice.

*Abuses.* Deceives.

*Shadow.* A shady place.

#### SCENE 2.

*Take thou no scorn.* Cf. *Henry V.*, IV. 7. 107 ;  
*I. Henry VI.*, IV. 4. 35.

*Lusty.* "Almost-merry." Schmidt.

#### SCENE 3.

*Here much Orlando.* Rosalind speaks ironically.

*Rare as phoenix.* The fable was that only one phoenix lived at a time, being born from the ashes of its predecessor. Cf. *Tempest.* III. 3. 23.

*'Ods my will.* Vide note under III. 5.

*Turn'd into.* Brought into.

*A freestone-colour'd hand.* "Of the color of Bath brick, a common article of domestic use." Wright.

*Huswife's hand.* A hand the skin of which is thick and hard, owing to manual labor.

*Eyne.* Eyes.

*Aspect.* This is an astrological term, used to denote the favorable or unfavorable appearance of the stars and planets. Phebe uses it in that sense.

*Kind.* Nature. Vide Vol. I., pp. 213, 214.

*Instrument.* Cf. *Hamlet*, III. 3. 380-389.

*Snake.* Used in a contemptuous sense.

*Fair ones.* Did Shakespeare forget that there was only one woman present? Rosalind, for the time being, was a man.

*Purlieus.* Borders.

*Rank.* A row, a line.

*Bestows.* Conducts.

*Ripe.* Grown up, mature.

*Napkin.* Handkerchief.

*Indented.* Winding.

*Udders all dry.* Hungry.

*Render.* Describe.

*Hurtling.* Tumult, din. Cf. *Julius Cæsar*, II. 2.

22.

*Recountments.* Narratives of our experiences.

## ACT V.

### SCENE 1.

*The old gentleman's saying.* Cf. III. 3. 68-73.

*Meat and drink, seq.* Cf. *Merry Wives of Windsor*,

I. 1. 306.

*We shall be flouting.* "We must have our joke."

Rolfe.

*God ye good even. God give you good even.*

*Bandy.* Quarrel. Cf. *Romeo and Juliet*, III. 1. 92.

*Rest.* Keep. Cf. *Romeo and Juliet*, I. 2. 65; *Merchant of Venice*, I. 3. 60.

*Seeks.* Cf. Abbott, Grammar, § 336.

### SCENE 2.

*Persever.* This word was spelt in this way in Shakespeare's time. Cf. *King John*, II. 1. 421.

*Estate.* Settle upon you as an estate. Cf. *Tempest*, IV. 1. 85.

*Handkercher.* Handkerchief.

*I know where you are.* I divine your meaning. Cf. *Lear*, IV. 6. 148.



*Thrasonical.* Boastful. The word is derived from Thraso, the boaster in the Eunuchus of Terence.

*Incontinent.* Immediately.

*Wrath.* Here used in the sense of intense feeling, passion.

*Clubs.* The weapon of the London apprentices, which they used nominally to settle the combatants in a quarrel, but really for the purpose of entering into it. Cf. *Romeo and Juliet*, I. 1. 80; *Titus Andronicus*, II. 1. 37.

*Of good conceit.* Of good mind.

*Grace me.* To get me credit.

*Damnable.* Deserving condemnation.

*Gesture.* Behavior.

*Observance.* "To observe any one, in the language of Shakespeare's time, was to treat him with consideration and respect." Wright.

*To love you.* For loving you. Cf. Abbott, Grammar, § 356.

### SCENE 3.

*Will.* Cf. Abbott, Grammar, § 316.

*Dishonest.* Unchaste.

*A woman of the world.* A married woman. Cf. *Much Ado*, etc., II. 1. 331.

*Clap into 't*, seq. Begin immediately. Cf. *Measure for Measure*, IV. 3. 43; *Much Ado*, etc., III. 4. 44.

*With a hey*, seq. This is simply a meaningless burden of the song.

### SCENE 4.

*That fear they hope*, seq. Whose hope is encompassed with fear.

*Favour.* Appearance.

*Toward.* Coming.

*Put me to my purgation.* Put me to the test.

*A measure.* A court dance. Cf. line 171.

*God 'ield you.* Vide note under III. 3.

*Copulatives.* Those who desire to be joined.

*Blood.* Passion. Cf. *Hamlet*, III. 2. 74-77.

*Your.* Cf. Abbott, Grammar, § 221; *Antony and Cleo.*, II. 7. 29, 30.

*The fool's bolt.* Cf. *Henry V.*, III. 7. 132, *A fool's bolt is soon shot.*

*Dulcet diseases.* Touchstone's nonsense.

*More seeming.* More becomingly.

*Quip.* Sarcasm, sharp jest.

*Disabled.* Disparaged.

*The book.* Written by Vincentio Saviolo, printed in 1595, treating "of Honor and honorable Quarrels." Cf. *Romeo and Juliet*, III. 1. 107.

*Books for good manners.* Osric refers to one. *Hamlet*, V. 2. 114.

*Swore brothers.* Swore to be brothers.

*Presentation.* Semblance.

*Alone together.* Are reconciled.

*Bar.* Forbid.

*If truth holds,* seq. "If truth contains truth, if the possession of truth be not imposture." Caldecott.

*Fancy.* Love.

*Combine.* Bind.

*Addressed.* Prepared.

*Power.* Army. Cf. *Macbeth*, IV. 3. 236.

*Religious.* Vide note under III. 2.

*Question.* Conversation.

*Every.* One omitted.

*Shrewd.* Evil.

*By your patience.* With your permission.

*Convertites.* Converts.

*Deserves.* Cf. Abbott, Grammar, § 336.

*Unhandsome.* Improper.

*Good wine needs no bush.* A proverb founded on the fact that the sign of the vintner was frequently an ivy bush or garland.

*Insinuate with you.* Ingratiate myself with you. Cf. *Richard III.*, I. 4. 152.

*Furnished.* Dressed.

*If I were a woman.* At that time the parts of women were acted by men. Women's parts were not played regularly by women till after the Restoration. *Vide* Vol. I., pp. 266, 267.

*Liked me.* That I liked.

*Defied.* Disliked.

### III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.

No. of  
Lines.

322	Orlando, I, 1, 2; II, 3, 6, 7; III, 2; IV, 1; V, 2, 4.
316	Touchstone, I, 2; II, 4; III, 2, 3; V, 1, 3, 4.
235	Jaques, II, 5, 7; III, 2, 3; IV, 1, 2; V, 4.
154	Oliver, I, 1; III, 1; IV, 3; V, 2.
111	Duke Senior, II, 1, 7; V, 4.
76	Silvius, II, 4; III, 5; IV, 3; V, 2, 4.
75	Corin, II, 4; III, 2, 4; V, 1.
69	Duke Frederick, I, 2, 3; II, 2; III, 1.
66	Adam, I, 1; II, 3, 6, 7.
53	Le Beau, I, 2.
53	Amiens, II, 1, 5, 7.
45	Charles, I, 1, 2.
43	1st Lord (Duke Senior), II, 1, 7; IV, 2.
24	"Hymen," V, 4.
17	Jaques De Boys, V, 4.
11	William, V, 1.
10	Forester, IV, 2.
9	2d Lord (Duke Frederick), II, 2.
6	"All" (Song), V, 4.

- 5 Sir Oliver, III, 3.  
 4 1st Lord (Duke Frederick), II, 2.  
 3 Dennis, I, 1.  
 2 2d Lord (Duke Senior), II, 1.  
 749 Rosalind, I, 2, 3; II, 4; III, 2, 4, 5; IV, 1, 3; V, 2, 4.  
 304 Celia, I, 2, 3; II, 4; III, 2, 4; IV, 1, 3.  
 87 Phebe, III, 5; V, 2, 4.  
 31 1st Page, V, 3.  
 27 2d Page, V, 3.  
 23 Audrey, III, 3; V, 1, 3.

Le Beau.	}
William.	}
Amiens.	}
Charles.	}
"Hymen."	}
Adam.	}
Jaques De Boys.	}
Forester	}
2d Lord (Duke Frederick).	}
2d Lord (Duke Senior).	}
Sir Oliver.	}
1st Lord (Duke Frederick).	}

#### IV. Questions.

##### ACT I.

1. From what novel did Shakespeare receive hints for the plot of this play?

2. To what story was Lodge indebted for some of the incidents in his novel?

3. What are the differences and what the resemblances between Lodge's story and Shakespeare's play?

4. What characters in the play are entirely original with Shakespeare?

*Ans.* Jaques, Touchstone, Audrey.

5. What passage in Lodge's story probably suggested to Shakespeare the title of his play?

6. Who was Orlando?

7. Who was Adam?

8. What bequest did Orlando's father leave to him?
9. What charge did he give to Orlando's brother Oliver?
10. How was Orlando treated by Oliver?
11. What other brother did Orlando have?
12. How did Oliver treat Jaques?
13. What dramatic purpose is subserved by making Orlando refer to, and emphasize, the fact of his gentle birth?

*Ans.* Shakespeare intended to make him the object of Rosalind's affection. She is the daughter of a duke, a woman who is lovely, gentle, refined. It would be unnatural for her to fall in love with any one but a gentleman. To make her do so in this drama would be inartistic.

14. What upbraidings did Oliver's maltreatment of Orlando evoke from him?
15. Did Orlando's resentment find expression in deeds as well as in words?
16. At the conclusion of the interview what demand did Orlando make of his brother?
17. How did Oliver treat Adam?
18. Is Oliver's present treatment of Orlando in harmony with the latter's description of what it had been?

19. Who now enters?
  20. What is Dennis's function in this drama?
- Ans.* He is a Link-Person. He plays a very minor part. He appears only in I. 1. His dramatic life ends almost as soon as it begins.

21. What does he do?
22. Who was Charles?
23. What information does he give in reference to *the old duke*, and to Rosalind?

24. What does he say about Orlando's purpose to wrestle with him?

25. What description of Orlando does Oliver give to Charles?

26. What wish as to the result of the wrestling bout, which wish manifests his bitter hatred of his brother, does Oliver express to Charles?

27. When Oliver is alone what information does he give, in a soliloquy, as to his opinion of, feeling towards, and wish regarding, Orlando?

28. How does this contrast with what he had just told Charles about Orlando?

29. What is the function of a soliloquy in a drama?

*Ans. Vide Vol. I., p. 33, question 27.*

30. Where have the events recorded in Sc. 1 taken place?

31. Where occur those in Sc. 2?

32. What is the dramatic purpose of the opening conversation between Celia and Rosalind?

*Ans. To give to the spectator of the drama still further information about the banishment of the old duke.*

33. What dramatic purpose is subserved by Rosalind's question to Celia, *What think you of falling in love?*

*Ans. To foreshadow the theme, and the Main and Sub-Actions of the drama.*

34. What are they?

*Ans. This drama*

*is silly sooth,  
And dallies with the innocence of love,  
Like the old age.*

*Twelfth Night, II. 4. 47-49.*

I. Its theme is:

*Who ever lov'd that lov'd not at first sight ?*

Rosalind and Orlando fall in love with each other *at first sight* ; so do Oliver and Celia ; so does Phebe with Rosalind.

II. The Main Action is the love affair of Rosalind and Orlando ; the loves of Oliver and Celia, of Silvius and Phebe, of Touchstone and Audrey, are Sub-Actions. So also, but in a very subsidiary way, are Phebe's love for Rosalind, and William's love for Audrey.

35. What response does Celia make to Rosalind's suggestion as to *falling in love* ?

36. What reference is made to Fortune ?

37. What is the meaning of *from Fortune's office to Nature's* ?

38. What remarks on *Nature* and *Fortune* does Touchstone's entry evoke ?

39. What message does Touchstone bring to Celia ?

40. What bantering conversation now takes place between Touchstone, Celia, and Rosalind ?

41. Who now enters ?

42. In what few, but expressive words do Rosalind and Celia characterize him ?

43. What news does he bring ?

44. What persons now enter ?

45. What is the meaning of *he looks successfully ? Such odds in the men* ?

46. What appeals do Rosalind and Celia make to Orlando to withdraw from the wrestling-bout ?

47. What does he say in reply ?

48. What good wishes as to his success do Celia and Rosalind express to him ?

49. What do they say after he has left them?

50. What is the meaning of *I am not yet well breathed*?

51. Who wins the wrestling-match?

52. What does Duke Frederick say of Sir Rowland de Boys?

53. What does Rosalind say of her father's love for Sir Rowland?

54. What does Celia say to Orlando regarding his success?

55. What does Rosalind give him?

56. What is Rosalind's description of herself?

*Ans. One out of suits with fortune.*

57. What is the dramatic purpose of Rosalind's remark?

*Ans. I. To describe her present condition; viz., the daughter of a wronged and banished duke.*

*II. To foreshadow her banishment, which almost immediately follows.*

58. What is the result on Rosalind and Orlando of this their first meeting?

59. What is the effect on Duke Frederick of Orlando's success in the wrestling-match?

60. What is the meaning of *the duke is humorous*?

61. What inquiry does Orlando make of LeBeau?

62. What information does LeBeau give to Orlando of the duke's daughter?

63. What of Rosalind?

64. What is the meaning of *from the smoke into the smother*?

65. With what characterization of Rosalind, uttered by Orlando in a soliloquy, does the second scene end?

66. What is the dramatic purpose of this?



*Ans.* To emphasize and reiterate the fact, previously intimated by Orlando, that he has fallen in love with Rosalind.

67. Where take place the incidents recorded in Sc. 3?

68. What is Rosalind's emotional condition as revealed in the beginning of this scene?

69. How does it compare with that of Portia when she first reveals her feelings?

*Ans.* Rosalind is in love, Portia longs to be. Cf. *Merchant of Venice*, I. 2.

70. What is Celia's description of Duke Frederick as he now enters?

71. What command does he give Rosalind, and what penalty is attached to disobedience thereof?

72. What does Rosalind say in deprecation?

73. What serious charge against her does the Duke make?

74. What brave and defiant response does Rosalind make to this charge?

75. What does Celia say in defense of her cousin?

76. Is Shakespeare's reference to *Juno's swans* one of those slight mistakes of which there are many in the dramas?

77. When replying to his daughter what description of Rosalind does the Duke give?

78. What does the Duke, in conclusion, say to Rosalind?

79. What is the dramatic purpose of this decree of banishment against Rosalind?

*Ans.* By means of it Rosalind and Celia are removed to the Forest of Arden, where the action of the drama occurs.

80. What does Celia say to Rosalind to comfort and to cheer her?

81. Whither does she suggest they shall go?

82. Why does Rosalind propose they should disguise themselves?

83. What disguises do they assume in order to avert the threatened danger?

84. What names do they assume?

85. What dramatic purpose does Shakespeare effect by disguising Rosalind?

*Ans.* In the drama, as in real life, a disguise is a revealer of character. At a masked ball when men and women think their identity is concealed they act without any restraint, and as they wish. If Rosalind had not been disguised she would not, so perfectly, have revealed her thoughts and feelings to the spectator of the drama. Nor could she have indulged in that delightfully refined and innocent raillery which aids so much in producing the comic effect of the play.

86. Whom does Rosalind suggest they *steal* . . . out of your father's court?

87. What response does Celia make to this?

88. What plans does Celia propose in reference to their flight?

89. With what reflection of Celia's does the first Act end?

90. What is the dramatic purpose of this reflection?

*Ans.* To foreshadow the action of the drama, which, although it is caused by and begins with trouble and banishment, is continued and ends in content, liberty, love, and happiness.

91. What has Shakespeare accomplished in Act I.?

**Ans.** I. All the principal characters in the drama, except Jaques, have been introduced, either in person or by reference to them. II. All the causes of the action have been clearly outlined. III. The heroine and hero, the portrayal of whose love for each other constitutes the Main Action, have been brought together, and have lost their hearts with each other. IV. The salient traits of the principal characters have been revealed. V. The scene of the drama has been most skilfully removed to the Forest of Arden, where the action takes place. VI. The future action of the drama has been clearly foreshadowed.

92. Who are the principal characters in the play ?

93. What are the causes of the action ?

94. Who are the heroine and the hero ?

95. What is the Main Action ?

96. What are the salient traits of the principal actors ?

97. Where is laid the scene of the action of the drama ?

98. What has Shakespeare done to foreshadow that action ?

## ACT II.

99. What comparison does the Duke Senior make between the life he is living and that of the court from which he has been banished ?

100. What reflections does he utter on *the uses of adversity* ?

101. What does he say of Nature as a teacher ?

102. What does the Duke propose to his followers they shall do ?

103. Why is Jaques described as the *melancholy Jaques*?

104. Is he really gloomy, depressed, or does he use his *melancholy* as Touchstone does his foolery, like a *stalking-horse* and under the presentation of that shoot his wit?

105. What information of Jaques does the First Lord give?

106. What error, current in Shakespeare's day, is stated by the First Lord?

107. What reflection, suggested by the wounded deer, does Jaques utter?

108. Where occur the events recorded in Sc. 2 of this Act?

109. What information is given with reference to the flight of Rosalind and Celia?

110. Who accompanied them?

111. What is said of *the wrestler*?

112. What orders does Duke Frederick give?

113. This scene (II. 2) is very brief, only twenty-one verses. What is its dramatic function?

*Ans.* It gives the spectator necessary information as to the flight of Rosalind, Celia, Touchstone. It is therefore a connecting link between I. 3 and II. 4.

It also informs the spectator of Orlando's flight, and by so doing connects I. 2. 244-250 and II. 3.

114. What is the effect on his brother of Orlando's success at the wrestling match?

115. What fiendish plot of Oliver does Adam reveal to Orlando?

116. What does Adam advise Orlando to do?

117. What assistance does he offer Orlando?

118. What does Orlando say in grateful acknowledgment?

119. Does Orlando decide to act on Adam's warning and advice?

120. In what place do Rosalind, Celia, and Touchstone now appear?

121. What is their physical, mental, and emotional condition?

122. Does Shakespeare, like other Elizabethan writers, frequently use two negatives in one sentence?

123. To what does Touchstone refer: *I should bear no cross if I did bear you, for I think you have no money in your purse?*

124. Who now enter?

125. What revelation as to his emotional condition does Silvius make to Corin?

126. What are, according to Silvius, the tests of love?

127. Who was the object of Silvius' love?

128. Do the words of Silvius touch a sympathetic chord in Rosalind?

129. What reminiscence do they suggest to Touchstone?

130. To what current custom does Touchstone refer: *I remember the wooing of a peascod*, seq.?

131. What practical suggestion does Celia make?

132. Does this reveal the fact that she is as yet *fancy-free*?

133. What does Corin say in reply to Rosalind's request, *Bring us where we may rest ourselves and feed*?

134. What commission does Rosalind entrust to Corin?

135. What does Celia say about *this place*?

136. What song does Amiens sing? What does

Jaques say about *melancholy*? about *compliment*?

137. What about the Duke?

138. Is the song of Amiens in perfect harmony with the place in which it is sung?

139. What verses does Jaques make?

140. Are they perfectly expressive of his nature?

141. What is the meaning of *Ducdame*?

142. Who now arrive in *the forest*?

143. What is the physical condition of Adam?

144. What does Orlando say to Adam?

145. How does he treat Adam?

146. Upon what mission does he go?

147. With the arrival of Adam and Orlando has Shakespeare brought all the actors in this drama to the Forest of Arden?

148. Act II., Sc. 6, is another brief scene. What is its dramatic function?

*Ans.* It connects II. 3 with II. 7. 167, seq.

149. What further dramatic purpose do these short scenes, *e. g.* II. 2, II. 6, subserve?

*Ans.* They enable Shakespeare when transporting the actors in this drama from their original homes to the Forest of Arden to preserve Gradation. Cf. Vol. I., p. 190, question 189.

150. What desire, with reference to Jaques, had the Duke expressed?

*Ans.* Cf. II. 1. 66-68.

151. In what words does the Duke accurately describe Jaques?

*Ans.* *Compact of jars.*

152. Who was the fool whom Jaques met *in the forest*?

*Ans.* Cf. V. 4. 39, 40.

153. What did the fool do and say ?

154. What reflections thereon did Jaques make ?

155. What does Jaques state is the nature and function of the fool in a Shakespearian drama ?

156. What description of Jaques does the Duke Senior give to him ?

157. What is the essence of Jaques' reply in extenuation of his railings ?

*Ans.* That they are impersonal.

158. What does Orlando demand ?

159. What pithy remark does the Duke make to Orlando on the subjects of *gentleness* and *force* ?

160. What is the effect on Jaques of the Duke's gentle reproof ?

161. By what experiences does Jaques appeal to the Duke and his followers ?

162. What response does the Duke make ?

163. What request does Orlando now make ?

164. Does the Duke respond affirmatively ?

165. What reflection does this incident suggest to the Duke ?

166. In what words does a modern poet express this thought ?

*Ans.*

“ Pity and need

Make all flesh kin ; there is no caste in blood

Which runneth of one hue. Nor caste in tears

Which trickle salt with all.”

Edwin Arnold, *Light of Asia*, Book VI.,  
Line 73, seq.

167. What is Jaques' description of the seven ages of man ?

168. Who now enter ?

169. With what welcome does the Duke greet them ?

170. What song does Amiens sing?

171. What is the dramatic purport of this?

*Ans.* It describes *man's ingratitude*, of which every one in that group had had painful experience. It therefore expresses their feelings.

172. What further and hearty welcome does the Duke now give to Orlando and Adam?

173. Has Shakespeare previously informed us of the Duke's love to Orlando's father?

*Ans.* Cf. I. 3. 28.

174. What is the dramatic purpose of this?

*Ans.* It is a tie uniting still more closely the heroine and hero of the play. It therefore increases Complication, and by so doing aids Dramatic Progress.

175. Many of the scenes end with rhyming couplets; e. g. I. 3, *content, banishment*; II. 3, *better, debtor*; II. 7, *hand, understand*. Why did Shakespeare use the rhyming couplet at the end of scenes?

*Ans.* Scenery was not introduced on the English stage for use in dramatic representations till 1636. It was used for Masques a little previous to this. Cf. *Historia Histrionica*, p. 6. The rhyming couplets were introduced by Shakespeare to indicate the end of a scene.

Later in his career, when he had attained mastery of his art, he perceived that the use of the rhyming couplet was inartistic, and to a great degree discontinued its use.

*Vide* Vol. I., p. 35, question 39.

176. Whose dramatic life ends with the conclusion of this Act?

*Ans.* That of Adam.

177. What was his function in the play?

*Ans.* A Link-Person. He was a connecting link



between Orlando, on the one hand, and the banished Duke, Orlando's father, and Oliver, Orlando's brother, on the other.

178. What special interest attaches to the character of Adam?

Ans. It is generally believed that Shakespeare acted that character when this play was presented at the Globe and Blackfriars theaters.

### ACT III.

179. Of what scene is III. 1 a continuation?

Ans. II. 2.

180. Why is Duke Frederick so desirous of securing Orlando?

Ans. Because he believes Orlando has eloped with Celia and Rosalind. Cf. II. 2. 10, seq. By securing him he can easily find his daughter and niece.

181. With what punishment does Duke Frederick threaten Oliver if he fails to produce Orlando?

182. Who was the *thrice-crowned queen of night*?

183. What is the meaning of *I'll character*? of *unexpressive*?

184. What is Touchstone's opinion of a *shepherd's life*?

185. What comment on this opinion of Touchstone does Gervinus make?

Ans. "It seems to me that perhaps all pastoral poetry put together scarcely contains so much real wisdom as this philosophy of the fool. He finds nothing to say against the shepherd's life, but nothing also against the contrary manner of living." "Shakespeare Commentaries," p. 405.

186. What is Corin's philosophy?

187. What does Touchstone say is Corin's condition as the result of his never having been at court?

188. What reasons does he give for this opinion?

189. What reasons does Corin give to prove Touchstone's opinion erroneous?

190. What is the meaning of *civet*? of *perpend*?

191. Upon what current practice is founded Touchstone's remark, *God make incision in thee*?

192. Who now enters?

193. What are the verses which Rosalind is reading?

194. What is the meaning of *right butter-woman's rank to market*?

195. What are the verses with which Touchstone parodies those Rosalind has just read?

196. What is a *medlar*?

197. In what other play does Shakespeare use this word?

*Ans. Measure for Measure, IV. 3. 184.*

198. What verses does Celia read?

199. To whom, and in what respects, is Rosalind compared in those verses?

200. Does Shakespeare attempt to give in detail a description of Rosalind's personal appearance?

201. Why not?

*Ans. Vide Vol. I., p. 191, question 190.*

202. When Corin and Touchstone have made their exit what comments do Celia and Rosalind make on the verses?

203. Upon what current belief is founded Rosalind's remark, *I was never so be-rhymed since Pythagoras' time, that I was an Irish rat*?

204. Why the allusion to Pythagoras?

*Ans. Cf. Vol. I., p. 79.*

205. What is the effect on Rosalind of Celia's announcement as to the identity of the author of the verses?

206. What is the meaning of *One inch of delay is a South Sea of discovery?* of *Speak, sad brow?*

207. With what questions about Orlando does Rosalind ply Celia?

208. Who was Gargantua?

209. What does Celia say about *my finding him?*

210. What does Rosalind say in mitigation of her uncontrolled inquisitiveness?

211. Who now enter?

212. What do they say about Rosalind's *name, stature?*

213. What is the meaning of *conned them out of rings? painted cloth?*

214. What response does Orlando make to Jaques' suggestion that *we two rail against the world, seq.?*

215. Do this suggestion and this response reveal the respective characters and temperaments of these two men?

216. With what titles do these two men, when parting, salute each other?

217. What does Rosalind say to Orlando?

218. What reply does he make?

219. Does Orlando suspect Rosalind was not a *native of this place?*

220. Upon what does he base his suspicion?

221. Does Rosalind try to mislead him?

222. What does she say about the *man who haunts the forest?*

223. What, in her opinion, were the *marks of a man in love?*

224. What protestation of his love does Orlando make?

225. With what bantering replies does Rosalind respond?

226. What does she say of love?

227. What is her plan for curing one who is in love?

228. What is the meaning of *wash your liver as clean as a sound sheep's heart*?

229. Does Orlando wish to be cured?

230. Who makes her first appearance in Sc. 3?

231. Has Shakespeare foreshadowed Touchstone's wooing of Audrey?

Ans. No.

232. Is this a defect in his construction of this drama?

Ans. Yes.

233. What are the first words spoken which reveal to us the fact that Touchstone had been trying to win Audrey's affections?

Ans. III. 3. 1-3.

234. What comment does Jaques make on Touchstone?

235. What does Touchstone say about Audrey's lack of Understanding? Also about *poetical*?

236. What is Touchstone's definition of *the truest poetry*?

237. Why would Touchstone not have Audrey *honest*?

238. Whom had Touchstone engaged to marry Audrey and himself?

239. Who promises to give Audrey away at the marriage ceremony?

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240. What advice as to the place where they shall be married does Jaques give Touchstone?

241. What is Rosalind's condition in Sc. 4?

242. What does she say of Orlando?

243. What ironical replies does Celia make?

244. What message does Corin bring to Rosalind and Celia?

245. What comment, which reveals her own love, does Rosalind make thereon?

246. In what words does Silvia plead for Phebe's love?

247. What response does Phebe make?

248. With what gibes does Rosalind chide Phebe?

249. Does Phebe fall in love with Rosalind?

250. What warning does Rosalind give to Phebe?

251. What similar mistake of a woman falling in love with another woman disguised as a man is portrayed by Shakespeare?

252. What advice does Rosalind give Silvius?

253. Who was the *dead shepherd* from whom Phebe quotes?

254. What is the verse she quotes?

*Note.* The complete passage is:

“Where both deliberate the love is slight;  
Who ever loved, that loved not at first sight?”

*Hero and Leander.*

255. Is this the theme of this drama?

*Ans.* Yes.

256. What does Phebe say in response to Silvius' further pleading?

257. What description of Rosalind does Phebe give?

258. What does Phebe decide to do?

259. What is the character of the letter she decides to write?

260. What is the dramatic nature of the love affairs of Touchstone and Audrey, Silvius and Phebe?

Ans. Sub-Actions.

## ACT IV.

261. What does Jaques say about his melancholy, his love of it, its nature?

262. What ironical and witty comments does Rosalind make thereon?

263. What does Rosalind give Jaques?

264. With what reproof does Rosalind greet Orlando?

265. Of what are *horns* the symbol?

266. What does Orlando say about a *kiss*? about *my suit*?

267. What is Rosalind's opinion as to men not dying *in a love-cause*?

268. What historic errors does Shakespeare here make?

269. What request does Orlando make of Rosalind?

270. Who suggests a mock marriage?

271. What is the meaning of *There's a girl goes before the priest*?

272. What does Rosalind say about the wooing and marrying of men, of maids?

273. What of *woman's wit*?

274. What is a *hyen*?

275. What announcement does Orlando now make to Rosalind?

276. What is the test by which Orlando's faithfulness will be tried?

277. What confession of her love does Rosalind now make?

278. What comparison does she make between her love and *the bay of Portugal*?

279. What does she say about *that same wicked bastard of Venus*?

280. What is the meaning of *I'll go find a shadow, and sigh till he come*?

281. Is this scene (IV. 1) the acme of the Climax?

*Ans.* Yes. In it the love of Rosalind and Orlando for each other reaches its perfect development.

282. What is the nature of Sc. 2?

*Ans.* Episodic.

283. What does Rosalind say about Orlando's delay in keeping his promise?

284. Who enters?

285. What does he bring?

286. What does Silvius say to Phebe?

287. What comments on Phebe's letter does Rosalind make when first reading it?

288. What does she say about Phebe's *love*?

289. What charge does Rosalind make against Silvius?

290. What description does she give of Phebe's *hand*? of the *style* of Phebe's letter?

291. What are the contents of that letter?

292. What response to that letter does Rosalind send by Silvius?

293. Who now enters?

294. When had Oliver last appeared in the drama?

*Ans.* III. 1.

295. What orders of Duke Frederick had he then started to execute?

296. What description of Rosalind and Celia had Orlando given to Oliver?

297. What description of himself does Oliver give?

*Ans.* Cf. IV. 3. 108.

298. Why is he in that condition?

*Ans.* He is paying the penalty of his brutal and unfraternal treatment of his brother.

299. What does Oliver bring to Rosalind?

300. What *story* does Oliver now relate to Rosalind?

301. Why did Shakespeare reveal these facts not by scenic representation, but by narration?

*Ans.* I. It was not possible to make a snake and a lion act a part on a stage. II. Deeds of blood and violence, which are ghastly and revolting, if enacted before their eyes, are too great a strain on the emotions of the spectator. Such deeds are therefore supposed to be performed out of the view of the spectator. The knowledge of them is conveyed by narration, instead of by representation; *e. g.* in *Macbeth*, the murder of Duncan, of Banquo, of Lady Macduff and her Son; the wounding of Fleance.

302. Is this Shakespeare's usual practice?

*Ans.* Yes.

303. Does he sometimes deviate from it?

*Ans.* Yes; *e. g.* the plucking out of Gloucester's eyes, *Lear*, III. 7.

304. Is the enacting of this deed upon the stage an artistic blemish on that great play?

*Ans.* Yes.

305. Was it the custom of the Greek tragedians to



inform the spectator of horrible deeds by means of narration ?

*Ans.* Yes. The *Chorus* gave this information.

306. Does this canon of Art make it inartistic to slay any one on the stage ?

*Ans.* No. Not when Poetic Justice demands the death of such person, and when the manner of that death is not such as to excite horror in the spectator.

307. What are examples of such ?

*Ans.* The deaths of Brutus, Cassius, Romeo, Juliet, Richard III., Macbeth.

308. What description of his feelings, past and present, towards Orlando, does Oliver now give to Rosalind ?

309. What is the effect on Rosalind of Oliver's recital ?

310. Does she on fainting reveal her real feelings towards Orlando ?

311. Does she try to conceal those feelings ?

312. Did Oliver think Rosalind's fainting was a counterfeit ?

313. Why is Rosalind so desirous that Oliver and Orlando should think her fainting a *counterfeit* ?

*Ans.* Her refinement, delicacy of feeling, maidenly modesty, lead her to attempt to conceal her love for Orlando.

314. Has the Resolution of the drama begun in this scene (IV. 3) ?

*Ans.* Yes. The wounding of Orlando is the first step in that Resolution. It causes a change in the feeling of Oliver towards Orlando from bitter hatred to fraternal love.

Incidentally, it causes a further and more vivid revelation of Rosalind's love for Orlando.

## ACT V.

315. What does Touchstone tell Audrey about *a youth here in the forest*?

316. What response does Audrey make?

317. What is the meaning of *we shall be flouting*?  
*God ye good even*?

318. What information about himself does William give to Touchstone?

319. What comments thereon does Touchstone make?

320. What information about his purpose to marry Audrey does Touchstone give to William?

321. What threats does Touchstone make against William's life if he persists in his suit for her hand?

322. What is the dramatic purpose of this?

*Ans.* To bring to a close William's wooing of Audrey, and at the same time his dramatic life.

323. Does William again appear in the drama?

*Ans.* No.

324. Of what *sudden wooing* and *sudden consenting* does Oliver inform Orlando?

325. Does Orlando approve of this match?

326. What directions does he give Oliver regarding the latter's marriage?

327. How do Rosalind and Oliver address each other?

328. What is the dramatic purpose of this?

*Ans.* To foreshadow the relation which is so soon to exist between Rosalind and Oliver. It is a fine example of Shakespeare's delicate foreshadowing.

329. What by-play do Rosalind and Orlando indulge in as to the location of the latter's wound?

330. What detailed description of the love affair of Celia and Oliver does Rosalind give to Orlando?

331. Does Shakespeare manifest fine technique in giving this information?

*Ans.* Yes. It is absolutely necessary to an appreciation of the conclusion of the drama that the spectator should have this information. Lacking this, this sudden engagement and marriage would seem to the spectator forced, therefore unnatural and inartistic.

332. What announcement as to the date of the marriage of his brother to her sister does Orlando make to Rosalind?

333. What expression of his painful disappointment does this evoke from Orlando?

334. What does Rosalind now *speak to some purpose* regarding her willingness and her ability to enable Orlando to marry his Rosalind?

335. Who now enter?

336. With what reproof does Phebe chide Rosalind?

337. What nonchalant and defiant response does Rosalind make?

338. What command does Phebe give Silvius?

339. What is Silvius' description of *what 't is to love*?

340. What response does this evoke from the four lovers?

341. How does Rosalind bring this conference to a close?

342. Has Shakespeare in the first and second

scenes of this Act made rapid progress in the Resolution of the drama?

343. Should the action of a drama in the Catastrophe, the fifth and last division of the drama, move with great rapidity?

*Ans.* Always.

344. On what day were Rosalind and Orlando to be married?

*Ans.* Cf. V. 2. 64.

345. Who else were to be married on the same day?

*Ans.* Cf. V. 2. 12; V. 3. 1.

346. What is the meaning of *a woman of the world*?

347. What song do the two pages sing?

348. What is the nature of Sc. 3?

*Ans.* Episodic. The action of the drama is temporarily stayed. About all that is done is to inform the spectator of the date of the marriage of Touchstone and Audrey.

349. Who constitute the group at the beginning of Sc. 4?

350. What promises does Rosalind exact from the persons in this group in her effort *to make all this matter even*?

351. After she and Celia have made their exit what does the Duke Senior say about Rosalind?

352. What is the dramatic purpose of this?

*Ans.* To foreshadow Rosalind's revelation of herself as his daughter.

353. What response does Orlando make to the Duke Senior's remark?

354. Who now enter?

355. What is Touchstone's description of *a courtier*?

356. What does Touchstone say was the reason why *I press on here*?

357. What description of Audrey does he give?

358. What about quarreling in *the seventh cause*?

359. What does he say about an "*If*?"

360. What does the Duke Senior say about Touchstone which is fully descriptive of the nature and function of the *fool* in the Shakespearian drama?

361. What is the dramatic nature and purpose of this brief colloquy between the Duke Senior, Jaques, and Touchstone?

*Ans.* It is an episode, of a comic nature, intended to occupy the time during Rosalind's absence, while she is arraying herself in *her proper habit*.

362. Who now enter?

363. What does Hymen say?

364. What does Rosalind say to Orlando, the Duke Senior, Phebe?

365. What responses do they make?

366. What further does Hymen say?

367. Who are the *eight that must take hands*?

368. What song is sung?

369. What does the Duke Senior say to Celia?

370. What does Phebe say to Silvius?

371. What message does Jaques de Boys bring?

372. What response does the Duke Senior make?

373. What does Jaques decide to do?

374. Why?

375. What parting gifts does he *bequeath* to the men in this group?

376. He has no parting message for Rosalind. Why?

*Ans.* When last they had met they had had a *war of wits*, and Rosalind had proven the victor. Cf. IV.

1. 1-34. As a consequence Jaques' feelings towards her were doubtless not of the most friendly kind.

377. Is Jaques out of all sympathy with the *dancing measures*, the *pastimes* that are about to grace the nuptials of the four happy couples?

378. Is the close of Jaques' dramatic life consistent with all he has said in the drama?

379. What words of Macbeth are descriptive of Jaques' opinion of life?

*Ans.*

*There's nothing serious in mortality :  
All is but toys : renown and grace is dead ;  
The wine of life is drawn, and the mere lees  
Is left this vault to brag of.*

II. 3. 98-101.

380. What is the meaning of *good wine needs no bush*?

381. What does Rosalind, in the Epilogue, say to the women, what to the men?

\* \* \* \* \*

382. At what period in his life as a dramatic writer is it probable Shakespeare wrote this comedy?

*Ans.* After he had written the English historical plays and previous to the great tragedies of *Lear*, *Hamlet*, *Othello*, *Macbeth*. His mind and emotions needed a rest and a change after writing the former and before beginning the latter. He found that rest and recreation in writing this and two or three other delightful comedies.

383. Had Shakespeare previous to this written any supremely great tragedies?

*Ans.* No. He had not yet had, sufficiently, that

profound experience of life, and that training as a dramatic artist which are essential to the writing of great tragedies. It is a fact, as Buckle says, "the best comedies in English have been written by young men; but there is hardly an instance of an inexperienced writer writing a great tragedy." "Miscellaneous Works," Vol. I., p. 488.

384. What is the Main, what are the Sub-Actions, in this play?

385. What is one difference between them?

*Ans.* In the Main Action Shakespeare portrays love in courtly circles; in the Sub-Actions, with the exception of the love of Oliver and Celia, he portrays love among the peasantry.

386. What is the moral of this play?

*Ans.* *Sweet are the uses of adversity.*

387. Is that moral taught in this play didactically?

*Ans.* No. Neither Shakespeare, nor any great artist, ever taught didactically. No great work of art is, or from its nature can be, didactic. The above moral is the natural outgrowth of the particular experiences of life which Shakespeare portrays in this drama.

388. In what part of the work in this play does Shakespeare especially manifest his mastery of dramatic technique?

*Ans.* In his creation of *dramatic atmosphere*. He gives no detailed or elaborate description of the Forest of Arden, but the play, from the beginning of the second Act, is permeated with the essence of outdoor nature.

389. What examples of Balance and Proportion are there in the play?

*Ans.* Duke Senior *vs.* Duke Frederick; Orlando

*vs.* Oliver; Jaques *vs.* Touchstone; Rosalind *vs.* Celia; Rosalind *vs.* Phebe; Phebe *vs.* Audrey; Touchstone *vs.* William.

Life at court *vs.* life in the country.

Hate *e. g.* of Duke Frederick, of Oliver *vs.* Love, *e. g.* of the four pairs of lovers.

Unreciprocated loves. The love of Phebe for Rosalind *vs.* the love of William for Audrey.

Humor. That of Jaques *vs.* that of Rosalind *vs.* that of Touchstone.

There are other examples of Balance and Contrast.

390. What dramatic use does Shakespeare make in this play of music and *songs*?

391. Why does he in it introduce so many songs?

*Ans.* Music is primarily an excitant of the emotions, a stimulant of the feelings. It appeals to the intellect but secondarily, indirectly, indefinitely. *Vide* Vol. I., p. 54. Hence in a play which portrays, as does this, the master-passion, love; developing in an environment of joy and humor, and reaching its fruition in happy marriage, Shakespeare introduces numerous songs. Cf. "Art in Theory," Raymond, Chap. XVII., pp. 196-211.

392. What grouping is there in this play?

*Ans.* At the wrestling-match, I. 2; at the table of the Duke Senior in *the forest*, II. 7; the Group in the last scene of the play.

There are some minor Groups.

393. What is Shakespeare's use of Prose and Verse in this play? Why the change from one to the other?

*Ans.* *Vide* Vol. I., p. 427. Cf. Transactions New



Shakespeare Society, 1880-1886, Part III., pp. 544, 545 ; 557, 558.

394. Where, in this play, does Shakespeare use Narration ?

*Ans.* I. 1. 1-22 ; IV. 3. 96-119 ; V. 2. 27-36 ; and in other places.

395. What classical allusions does this play contain ?

396. What are the principal characteristics of the humor of Jaques, of Rosalind, of Touchstone ?

*Ans.* That of Jaques is cynical, ill-natured, morbid ; that of Rosalind is the outcome of a nature that is innocent, happy, of a mind that is keen, a mind which perceives and exposes affectation, unreality ; that of Touchstone is homely and full of common sense.

397. How does Jaques as a satirist of humanity compare, contrast with Timon of Athens ?

398. It is a canon of dramatic art that the characters in the Sub-Actions should, more or less, reflect the characters in the Main Action. Is that canon obeyed in this drama ?

*Ans.* Yes. The three pairs of lovers in the Sub-Actions reflect the love of Rosalind and Orlando.

399. How does Rosalind compare, contrast with Celia ?

400. How with Rosaline in *Love's Labour's Lost* ? with Beatrice ?

401. How does Rosalind's opinion on the best way of wooing (IV. 1) compare with that of Cressida, that of Cleopatra ?

*Ans.* Cf. *Troilus and Cressida*, I. 2. 308-321 ; *Antony and Cleo.*, I. 3. 6-12.

402. How does Rosalind compare, contrast with

the other women of Shakespeare who don the dress of a man, *e. g.* Julia, Viola, Imogen, Portia ?

403. In what respect do she and Orlando compare with Ferdinand and Miranda ?

*Ans.* Cf. *Tempest*, I. 2. 440, 441.

404. Shakespeare causes Rosalind to be banished not by her father but by her uncle ; not on account of any wrong she had done, but simply owing to unfounded suspicions. Why ?

*Ans.* If the former had been true, or there had been any ground for her uncle's suspicions, the event would have been too painful, too tragic for a comedy.

405. Has not Shakespeare in this play introduced the tragic ?

*Ans.* Yes. The Duke Frederick's treatment of his brother, of his niece, of his daughter ; Oliver's treatment of Orlando ; Orlando's fight with the lion.

406. What is the effect of all this ?

*Ans.* The tragic is not so pronounced or so painful as to mar the mirth and happiness of the comic. On the contrary by Contrast it intensifies that.

407. What is Shakespeare's double-time in this play ?

*Ans.* In the opening scene of the drama, in answer to Oliver's question *What's the new news at the new court ?* Charles replies : *There's no news at the court, sir, but the old news : that is the old duke is banished by his younger brother the new duke.* This event is here spoken of as of very recent occurrence.

After this reference Shakespeare alters the time of the *old duke's* banishment from the near to a remote past. Le Beau in telling Orlando about Rosalind says :

*But I can tell you that of late this duke  
Hath ta'en displeasure 'gainst his gentle niece.*

Note this change takes place of *late*, the implication being that for a long time previously the *new duke's* feelings had been the reverse.

When the *old duke* was banished Rosalind had been allowed to stay, so Duke Frederick informed Celia, *for your sake*. Celia responds: *I was too young at that time to value her*. From that time, says Celia,

*. . we still have slept together,  
Rose at an instant, learn'd, play'd, eat together,  
And wheresoe'er we went, like Juno's swans,  
Still we went coupled and inseparable.*

When the action of the drama begins in the Forest of Arden Shakespeare conveys the impression that the Duke Senior, his *co-mates and brothers in exile* had been there for some time, so long indeed that *old custom* had made for them their present *idyllic life more sweet than that of painted pomp*.

After this the action of the drama progresses regularly and rapidly. There is no necessity for further reference to the events which have caused that action. Hence no occasion for a dual time. Nor is there any. So perfect has been the illusion of double time that the spectator would not observe any clash between the first references to the *old duke's* expulsion as having been of recent occurrence, and the later references to it as having occurred some long time ago. *Vide* Vol. I., pp. 47, 48.

*Vide* also questions 153, 155, p. 95, Vol. I.

408. How does Rosalind's attempt to get news from Celia, about Orlando (III. 2) compare, contrast with

that of Juliet to learn from the Nurse about Romeo (*Romeo and Juliet*, III. 2) ; with that of Imogen to get tidings of her husband from Pisanio (*Cymbeline*, III. 2) ?

## V. Collateral Reading.

Studies in Shakespeare, Richard Grant White, pp. 127-150 ; 233-257.

Shakespeare-Characters, Charles Cowden Clarke, pp. 35-60.

Literature of Europe, Hallam, Vols. II., p. 397 ; III., p. 568.

Shakespeare's Dramatic Art, Ulrici, translation of L. D. Schmitz, Vol. II., p. 14, seq.

Some of Shakespeare's Female Characters, Helena Faucit, pp. 227-285.

Mad Folk of Shakespeare, Bucknill, pp. 292-313.

Shakespeare's Delineations of Insanity, A. O. Kellogg, p. 87, seq.

Shakespeare Scholar, Richard Grant White, pp. 233-262.

Lectures on Shakespeare, Hudson, Vol. I., pp. 275-287.

Studies in Shakespeare, G. Fletcher, Edition of Longmans, pp. 199-240.

Shakespeare—His Mind and Art, Dowden, pp. 67-70.

Comedy and the Uses of the Comic Spirit, George Meredith.

Shakespeare Commentaries, Gervinus, translation of F. E. Bunnnett, pp. 386-405.

Characteristics of Women, Jameson, Edition of Routledge, pp. 102-109.

**140      HOW TO STUDY SHAKESPEARE.**

**William Shakespeare, Wendell, pp. 199-205.**

**Lectures on Shakespeare, Coleridge, Edition of  
Bohn, pp. 293-295.**

**William Shakespeare, Brandes, Vol. I., pp. 258-269.**

**VI. Pronunciation of Names.\***

**Amiens**, am' i-enz.

**Jaques**, jâ' cwęz, jêks.

**Le Beau**, lę-bô'.

**Orlando**, ôr-lan' dô.

**Dennis**, den' is.

**Touchstone**, tuch' stôn.

**Sir Oliver Martext**, mûr' tekst.

**Corin**, cõ' rin.

**Silvius**, sil' ví-us, sil' vîus.

**Rosalind**, rez' a-laind, rez' a-lînd.

**Celia**, sí' li-a, sí' ly-a.

**Phebe**, fi' bí.

**Audrey**, ô' drę.

\* For Key to Pronunciation *vide* pp. v, vi.



# **KING LEAR.**





# KING LEAR.

## I. The Source of the Plot.

In *King Lear* Shakespeare has dramatized two stories, that of Lear, that of Gloucester.

The former is one of the oldest stories in English literature. In one form or another it is related by Geoffrey of Monmouth, Layamon, Robert of Gloucester, Fabyan, Spenser, Holinshed, and others.

The latter is from Sir Philip Sydney's *Arcadia*. It is entitled *The pitifull state and storie of the Paphlagonian vnkinde King, and his kind sonne; first related by the son, then by the blind father.*

There was an older English play on this subject: *The Chronicle History of King Leir.*

The version of the story of Lear which Shakespeare used was without much doubt that of Holinshed. Some editors, *e. g.* Furness, think he used only the old play. It seems to me most likely that he restricted himself to neither one nor the other, but that he had before him copies of both Holinshed's story and the old play, and derived hints from both.

In some very important particulars his play differs from both the story and the old play, notably in the fate which befell Lear and Cordelia. After the battle in which *Leir and his daughter Cordeilla, . . . fought with their enimies, and discomfited them in battell, in the which Maglanus (the duke of Al-*

*bania) and Henninus (the duke of Cornwall) were slaine: and then was Leir restored to his Kingdome, which he ruled after this by the space of two yeeres, and then died. . . . This Cordeilla after hir father's deceasse ruled the land of Britaine right worthilie during the space of five yeeres.*

Cordeilla finally died by suicide.

Holinshed's story of Lear can be found in Hazlitt's "Shakespeare's Library," Part I., Vol. II., pp. 314-322; in "Shakespeare's Holinshed," W. G. Boswell-Stone, pp. 1-6; in Rolfe's edition of this play, pp. 157-162; in the Clarendon Press edition of the play, Preface, pp. v-ix.

The story of *the Paphlagonian vnkinde King* is in Hazlitt's "Shakespeare's Library," Part I., Vol. II., pp. 337-347; in Rolfe's *King Lear*, pp. 159-162; in the Clarendon Press edition, Preface, pp. ix-xiii.

The old play, *King Leir*, is in Furness's edition of this play, Appendix, pp. 393-401.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

"It would appear from these opening sentences that Lear had only communicated to Kent and Gloucester his general intention of dividing his kingdom among his children. His *darker purpose* develops itself in the course of the scene." Wright.

*Affected.* Been inclined to, favored. Cf. *Antony and Cleo.*, I. 3. 71; *Much Ado*, I. 1. 298.

*Most.* Shakespeare here and elsewhere, *e. g.* line 42, uses superlative degree where comparison is be-

tween only two objects. Cf. Abbott, Grammar, § 10.

*Curiosity.* Careful, exact scrutiny. Cf. *Romeo and Juliet*, I. 4. 31.

*Moiety.* Share. From Latin *medietas*, half.

Meaning of this passage is : a careful examination of the deserts of both makes it impossible to decide which is the more deserving.

*Brazed.* Hardened like brass. Cf. *Hamlet*, III. 4. 37.

*Out.* "Seeking his fortune abroad, there being no career for him at home in consequence of his illegitimate birth." Wright.

*Shall.* Will. Cf. Abbott, Grammar, § 315.

*Darker purpose.* Purpose that has been concealed.

*Fast intent.* Fixed purpose, synonymous with *constant will* in line 34.

*Where nature doth with merit challenge.* "Where the claim of merit is superadded to that of nature." Steevens.

*More than word can wield,* seq. More than my words can express. Cf. line 51.

*Space.* The world. Cf. *Antony and Cleo.*, I. 1. 34.

*Beyond all manner,* seq. Beyond all the comparisons I have made or can make.

*Champaigns.* Vide Vol. 1., p. 72.

*Most precious square of sense.* A *crux*. The meaning probably is, that all other joys which are to me the greatest, fade when compared with the happiness I find in *your dear highness' love*.

*Validity.* Value.

*Milk of Burgundy.* "In ascribing vines to France, and not to Burgundy, Shakespeare may have thought of the pastoral countries of Southern Belgium as

forming part of Burgundy (as they did till the death of Charles the Bold, 1477), otherwise we should not understand the distinction." Moberly.

*Interest'd.* Interested. Cf. Abbott, Grammar, § 342.

*Nothing will come of nothing.* The Latin maxim is *Ex nihilo nihil fit*. Cf. I. 4. 124.

*Bond.* Duty.

*Duties back as,* seq. Cf. Abbott, Grammar, § 384.

*Plight.* Troth. Cf. *Troilus and Cressida*, III. 2. 168.

*Hecate.* Vide Vol. 1., p. 217.

*The operation of the orbs.* A belief in planetary influence was general in Shakespeare's day. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 73-76.

*Property of blood.* Close relationship of blood.

*His generation.* His offspring.

*To set my rest.* To stake all. The expression is from a game of cards called *primero*.

*Addition.* Titles.

*Make from.* Get away from.

*The fork.* The point of the arrow.

*Have dread.* Fear.

*Answer my life my judgment.* If my judgment in this matter is mistaken let my life be forfeited.

*Reverbs.* Reverberates.

*Pawn.* Pledge.

*Blank.* The white mark in the center of the target.

*Swear'st.* Adjurest.

*Strain'd.* Excessive.

*Nor . . nor.* Neither, nor. Cf. *Othello*, III. 4. 116, 117; *Macbeth*, I. 7. 51; V. 5. 48.

*Diseases.* Discomforts, disasters.

*Sith.* Since.

*Speeches . . deeds approve.* May your deeds be in harmony with your words.

*Address toward.* Address our speech to.

*Rivall'd.* Been a rival.

*Little seeming substance.* Substance which seems, appears to be, little.

*Owes.* Possesses.

*Makes not up.* Choice, *election*, is not made, under such conditions.

*Make such a stray.* Wander so far, go so far astray.

*Avert.* Turn.

*More worthier,* seq. Cf. Abbott, Grammar, § 11.

*Trice.* Moment.

*Fall'n into taint,* seq. "Either her offence *must* be monstrous, or, if she has not committed any such offence, the affection which you always professed to have for her *must be tainted* and decayed." Malone.

*Glib.* Smooth, slippery.

*For want of that,* seq. Lacking which.

*Still soliciting eye.* An eye always begging.

*Unspoke.* Cf. Abbott, Grammar, § 343.

*Regards.* Considerations.

*That stands.* "The relative frequently takes a *singular* verb, though the antecedent be plural." Abbott, Grammar, § 247.

*Waterish.* "Watery ; with a notion of contempt. Cf. *Othello*, III. 3. 15. Burgundy was the best watered district of France." Wright.

*Wash'd.* Tearful.

*Professed bosoms.* Bosoms that have made such professions.

*Fortune's alms.* An *alms* or free gift of fortune. Spoken contemptuously.

*Well are worth*, seq. The loss of your father's love is the natural outcome of your lack of love for him.

*Plaited*. Folded. Some editions have *plighted*, which means the same.

*Will hence*. Ellipsis of verb go. Cf. Abbott, Grammar, § 405.

*Grossly*. Palpably.

*Unconstant starts*. Such irregular and unreasonable actions.

*I th' heat*. Instantly; when the opportunity is favorable.

## SCENE 2.

*Nature*. Edmund is governed by *Nature* instead of custom.

*Plague of custom*. Annoyance, vexation of custom.

*Curiosity of nations*. "The nice distinction which custom has made in favor of the elder born. Cf. *As You Like It*, I. 1. 49." Wright.

*Moonshines*. Moons. Cf. *Romeo and Juliet*, I. 4. 62.

*Base*. "Of illegitimate birth." Schmidt.

*Top*. Overtop, get the best of, excel. Cf. V. 3. 208; *Macbeth*, IV. 3. 57.

*Subscrib'd*. Surrendered.

*Confin'd to exhibition*. Restricted to an allowance. Cf. *Two Gentlemen of Verona*, I. 3. 69.

*Gad*. Suddenly; on the spur of the moment.

*O'er-read*. Read over.

*Essay*. Test.

*Fond*. Foolish. Cf. *Merchant of Venice*, III. 3. 9.

*Who*. Which. Cf. Abbott, Grammar, § 264.

*Suffered*. Permitted.

*Closet.* Private apartment. Cf. *Julius Cæsar*, II. 1. 34 ; III. 2. 134.

*Character.* The writing.

*Detested.* Detestable.

*To no other pretence of danger.* To no other dangerous purpose.

*Wind me into him.* Secure his confidence. Cf. *Merchant of Venice*, I. 1. 154 ; *Coriolanus*, III. 3. 64 ; Abbott, Grammar, § 220.

*Unstate.* Give up my estate.

*To be in a due resolution.* To have my doubts resolved ; to know exactly the truth of this matter.

*Convey.* Attend to the business.

*The wisdom of nature.* Natural philosophy.

*Bias of nature.* The inclinations of nature.

*Disquietly.* Disquieting.

*Treachers.* Traitors.

*Spherical predominance.* By the influence of the spheres, planets.

*The catastrophe of the old comedy.* The *Deus ex machina* of the old tragedies. Some incident or person that precipitates the catastrophe in a play.

*Cue.* Vide Vol. I., p. 272.

*Tom o' Bedlam.* Edgar arrayed himself like *Tom o' Bedlam*. Cf. II. 3. 5, seq.

*Fa, sol, seq.* "The true explanation probably is that the sequence *fa, sol, la, mi* (with *mi* descending) is like a deep sigh, as may be easily heard by trial." Moberly. I am inclined to think that Wright's explanation is the more correct one: "Edmund is merely singing to himself in order not to seem to observe Edgar's approach."

*Diffidences.* Distrust not of one's self, but of others. Cf. *King John*, I. 1. 65.



*Image and horror.* "The horror which an exact description of it would give." Wright.

*Practices.* Plots. Cf. V. 3. 152.

SCENE 3.

*Chiding of.* Cf. Abbott, Grammar, § 178.

*On every trifle.* On every trifling occasion.

*Distaste.* Dislike.

*With checks as flatteries,* seq. Old men must be us'd, i. e. controlled, with *checks*, restraint, as well as with *flatteries*.

*To hold,* seq. To pursue the same course I do.

SCENE 4.

*If but as well,* seq. If I can *accents borrow* to disguise *my speech as well* as I have borrowed clothes to disguise my person, seq.

*Come.* Come to pass.

*Cannot choose.* Cannot avoid it. Cf. *Hamlet*, IV. 5. 68.

*To eat no fish.* "The eating of fish was a mark of the Papists who were looked upon as no good subjects in Elizabeth's reign." Warburton.

*Who.* Whom. Cf. Abbott, Grammar, § 274.

*Curious.* Elegant, nice.

*Clotpoll.* Blockhead.

*Roudest.* Most direct. Cf. *Othello*, I. 3. 90.

*Rememberest.* Remindest.

*Most faint.* Very slight.

*Jealous.* Suspicious. Cf. V. 1. 56.

*Curiosity.* Supersensitiveness.

*Strucken.* Cf. Abbott, Grammar, § 344.

*Foot-ball.* This game was at that time a favorite of London apprentices in Cheapside. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 382, 383.

*Earnest.* An advance payment to bind a bargain. Cf. *Two Gentlemen of Verona*, II. 1. 163; *Macbeth*, I. 3. 132.

*Coxcomb.* The jester's cap. The name was derived from the fact that the cap had a piece of red cloth sewn upon it, like the comb of a cock.

*You were best.* Cf. Abbott, Grammar, § 230.

*Catch cold.* Be turned out of doors.

*Nuncle.* Probably a contraction of *Mine uncle*.

*Brach.* A bitch hound. Cf. III. 6. 67.

*Trowest.* Thinkest.

*Set.* Stake, risk.

*Bitter.* Painful.

*Fools had ne'er less grace*, seq. "There never was a time when fools were less in favor; and the reason is that they were never so little wanted, for wise men now supply their place." Johnson.

*Frontlet.* A frown which was like a *frontlet* or band of cloth worn at night on the forehead.

*Shealed peascod.* Shelled or empty *peascod*.

*Allowance.* Permission.

*Tender of a wholesome weal.* Protection of the common good.

*It head . . it young.* "It is an earlier form of *its*. The latter word came into use about the end of the sixteenth century." Wright.

*Darkling.* In the dark.

*Dispositions.* Humors. Cf. I. 4. 283.

*Admiration.* Wonder, surprise; in this case affected by Lear.

*Deboshed.* Dissipated, debauched.

*Epicurism.* Epicureanism.

*Disquantity.* Reduce the quantity.

*Resort.* Are in harmony with.

*The sea-monster.* Some think reference is to the hippopotamus, some to the whale. Cf. *Merchant of Venice*, III. 2. 57.

*Kite.* A bird of prey.

*Worships.* Credit.

*An engine.* The rack.

*Derogate.* Degenerate.

*Thwart.* Perverse.

*Disnatur'd.* Unnatural.

*Cadent.* Falling.

*Untented.* Unprobed. Cf. *Hamlet*, II. 2. 626 ;  
*Troilus and Cressida*, II. 2. 16.

*Beweep.* Cf. Abbott, Grammar, § 438.

*Comfortable.* Able and willing to administer comfort.

*In mercy.* At his mercy.

*Fear too far.* Fear too much.

*Compact it.* Solidify it, make it complete.

*The event.* The result will prove.

## SCENE 5.

*Gloster.* The city of Gloucester, where were the residences of the Duke of Cornwall and the Earl of Gloucester.

*Kibes.* Chilblains.

*Shalt see.* Cf. Abbot, Grammar, § 241.

*Kindly.* After her kind. *Vide* Vol. I., pp. 213, 214.

*Of either side.* On either side.

*Be.* Cf. Abbott, Grammar, § 298.

*The seven stars.* The Pleiades.

*To take 't again perforce.* Lear may refer to the resumption of his title, authority, and throne; or to his daughter withdrawing the privileges she had agreed to give him. The former is more likely to be correct. Cf. I. 4. 300.

## ACT II.

### SCENE 1.

*Save thee.* That is God *save thee.* Cf. *Twelfth Night*, III. 1. 1.

*Ear-kissing.* Whispered. "The speaker's lips touching the hearer's ear." Wright.

*Toward.* Near at hand, imminent. Cf. *Hamlet*, I. 1. 77; V. 2. 376.

*Queasy.* Nice, delicate, requiring very careful management. Cf. *Much Ado*, II. 1. 399; *Antony and Cleo.*, III. 6. 20.

*Upon his party.* On his side. Cf. *Richard II.*, III. 2. 203.

*Loathly.* Loathingly, with abhorrence.

*Fell.* Fierce.

*Gasted.* Frightened. Cf. *Othello*, V. 1. 106.

*Arch.* Chief.

*He which.* He who. Cf. Abbott, Grammar, § 265.

*Pight.* Determined. Cf. *Troilus and Cressida*, V. 10. 24.

*Curst.* Sharp.

*Discover.* Expose him.

*Reposal.* "The act of reposing." Schmidt.

*Faith'd.* Believed.

*Character.* Handwriting.

*Pregnant.* Ready. Not used in its ordinary sense of fruitful. Cf. *Hamlet*, III. 2. 56.

*Fasten'd.* Confirmed, hardened.

*Tucket.* "A set of notes on the trumpet played as a signal for the march. Cf. *Henry V.*, IV. 2. 34." Wright.

*Ports.* Gates.

*Capable.* Although illegitimate, I will make thee able to inherit my property and titles.

*How dost*, seq. Cf. Abbott, *Grammar*, §§§ 241, 399, 402.

*Consort.* Company.

*Expense.* The spending. Cf. *Sonnet*, XCIV. 6.

*Bewray.* Reveal, disclose. Cf. *Matthew*, XXVI. 73; "thy speech *bewrayeth* thee!"

*Make your own purpose*, seq. Decide what you wish done and rely on my assistance to execute your decision.

*Poise.* Importance.

## SCENE 2.

*Good dawning.* The scene opens just before day-break. Cf. lines 28, 164.

*Lipsbury pinfold.* Meaning obscure. Nares' explanation may be correct: "A pun on *lips* is intended, and the phrase denotes the teeth."

*Three suited.* Having but three suits of clothes, same as a serving-man. Cf. III. 4. 126. The phrase is an expression of Kent's contempt for Oswald who was poor.

*Hundred-pound.* This phrase expresses the same idea as the previous one. "The possession of a hundred pounds was apparently the lowest qualification

for any one who claimed the title of gentleman." Wright.

*Worsted-stocking.* Gentlemen then wore silk stockings; servants wore those made of *worsted*.

*Lily-livered.* Cowardly. Cf. *Macbeth*, V. 3. 15.

*Action-taking.* Not resenting an insult by fighting but by bringing an action at law.

*Glass-gazing.* Gazing at one's self in a glass, therefore, vain.

*One-trunk-inheriting.* Possessing only one trunk, therefore, poor.

*Addition.* Title. Cf. *Macbeth*, I. 3. 106.

*A sop o' the moonshine.* There was an old dish eggs in moonshine, eggs broken and boiled in salad oil till the yokes became hard. Douce thinks the reference here is to that. Clarke says "the threat is equivalent to 'I'll beat you flat as a pancake.'"

*Cullionly barber-monger.* Base fop.

*Vanity the puppet's part.* Reference is to the old Miracle plays in which Vanity was one of the characters.

*Carbonado.* Cut across, slash like a piece of meat.

*Neat.* Spruce, finical. Cf. line 51, *a tailor made thee*.

*Goodman boy.* An expression indicating familiarity and contempt.

*Flesh.* "*Flesh* is a hunting term, signifying to give a dog his first taste of flesh, and so to initiate. Cf. I. *Henry IV.*, V. 4. 133." Wright. Cf. line 119.

*Disclaims.* Disowns.

*Whoreson zed! thou unnecessary letter.* The letter *z* was omitted in some dictionaries because considered unnecessary.

*Jakes.* An outhouse.

*Holy cords.* "Bonds between parents and children." Warburton.

*Intrinsc.* Intricate.

*Smooth.* Coax, humor.

*Renegc.* Deny.

*Halcyon.* The kingfisher.

*Epileptic visage.* *Visage* distorted, pale, like that of an epileptic.

*Camelot.* "A place in Somersetshire, where great numbers of geese were bred." Schmidt.

*Likes.* Pleases.

*Constrains the garb.* Affects bluntness and plain-speaking.

*These kind.* Cf. Abbott, Grammar, § 412. *Vide* Vol. I. p. 64.

*Observants.* Obsequious retainers.

*Upon his misconstruction.* That is Lear misunderstood Oswald.

*Being down, insulted.* *I being down.* Cf. Abbott, Grammar, § 378. *He insulted.* Ibid. § 400.

*Fleshment.* Cf. note on *flesh*, *supra*.

*Their fool.* A fool to them.

*You shall do.* *Shall for will.* Cf. Abbott, Grammar, § 315.

*Stocking.* Cf. II. 4. 184; also, for the formation of the verb from a substantive, Abbott, Grammar, § 290.

*Check.* Rebuke.

*Rubbed.* Hindered. Figure is taken from the game of bowls.

*Out at heels.* Cf. *Merry Wives of Windsor*, I. 3. 34.

*Thou out of heavens, seq.* 'Thou goest from better to worse. The common saw was, *Out of God's blessing into the warm Sunne.*

*Nothing almost sees miracles*, seq. "That Cordelia should have thought of him, or that her letter should have reached him, seems to him such a miracle as only those in misery experience." Delius.

*And shall find time*, seq. This is a *cruz*. "Steevens suggests that Kent is reading divided parts of Cordelia's letter, and it may have been thus fragmentary in consequence either of the imperfect light or of Kent's weariness." Wright. "And who (that is, Cordelia) will find opportunity in this abnormal state of affairs to set things right again." Rolfe.

*Enormous*. "Unwonted, out of rule, out of the ordinary course of things." Johnson.

*O'er-watch'd*. Cf. *Julius Cæsar*, IV. 2, 241. This passage has been paraphrased as follows, by J. Crosby: "From this anomalous state of mine, I shall gain time to communicate and co-operate with Cordelia in her endeavor to restore the kingdom to its former condition; *to give losses their remedies*, that is, to reinstate Lear on the throne, Cordelia in his favor, and myself in his confidence, and in my own rights and titles."

## SCENE 3.

*Happy*. Lucky.

*That*. Where.

*Bethought*. Resolved.

*Most poorest*. Cf. Abbott, Grammar, § 11.

*Elf*. Tangle, mat together. Elves and fairies were supposed to tangle the hair of foul persons. Cf. *Romeo and Juliet*, I. 4. 90.

*Bedlam beggars*. Crazy beggars.



*Bans.* Curses.

*Turlygod.* The name Edgar assumes when he changes his dress.

*Edgar I nothing am.* I cease to be Edgar and become *Turlygod*.

## SCENE 4.

*Cruel.* Ordinary *garters* were made of *crewel*, worsted. Shakespeare plays on these two words.

*Nether-stocks.* Stockings. Shakespeare again makes a pun; *stocks, stockings.* Cf. *I. Henry IV.*, II. 4. 131; *Twelfth Night*, I. 3. 144.

*Mistook.* Mistaken. Cf. Abbott, Grammar, § 343.

*Upon respect.* Upon due consideration.

*Resolve me.* Inform me. Cf. *Tempest*, V. 1. 248.

*Modest.* The meaning is accurately expressed in IV. 7. 5, 6 :

*modest truth ;*

*Nor more nor clipp'd, but so.*

*Which way.* What way.

*Commend.* Deliver.

*Intermission.* Interruption. Cf. *Macbeth*, IV. 3. 232.

*Meiny.* Retinue.

*Raised.* Roused. Cf. *Othello*, I. 1. 183.

*Dolours.* Vide Vol. I. p. 385.

*Mother.* *Hysterica passio.* These terms are synonymous. They describe what is now known as hysteria.

*Pack.* To leave in a hurry. Cf. *Merchant of Venice*, II. 2. 11.

*Perdy.* *Par Dieu.* By God.

*Fetches.* Pretexts, devices.

*Unremovable.* Immovable. Cf. Abbott, Grammar, 442.

*More headier.* *More* "impetuous, precipitate, hasty." Schmidt. Cf. Abbott, Grammar, § 11. Rolfe remarks, "these double comparatives and superlatives occur with more than usual frequency in this play." The reason is the play is the expression of more intense and passionate emotion than most, if not any, of the other plays.

*Remotion.* Removal. *The Duke and her* had gone to Gloster's castle.

*Cry sleep to death.* "Till its clamor murders sleep." Wright.

*Cockney.* "The word has here been supposed to have the double meaning of 'cook' and 'a silly affected person.'" Wright. "The word here seems to mean a *cook*, though it may be only a *cockney* cook (the noun being understood), or a London cook; perhaps an allusion to some familiar story of the time." Rolfe.

*Knapped.* Vide Vol. I., p. 168.

*Coacombs.* Heads.

*Sharp-tooth'd unkindness,* seq. Reference is to Prometheus. Cf. I. 4. 279.

*You less know,* seq. The construction is involved. Regan means you are less able to estimate, judge, *value* her correctly than she is to come short in her duty. Cf. Schmidt on "double negative," Shakespeare Lexicon, Vol. II. pp. 1420, 1421. Furness facetiously asks, "Is the levity ill-timed that suggests that perhaps Regan's speech puzzles poor old Lear himself quite as much as his commentators, and he has to ask her to explain: *Say, how is that?*"

*Make return.* Return.

*Becomes the house.* "Suits the relations of the family. The phrase seems to have been common." Wright.

*Age is unnecessary.* Lear is speaking ironically. Old people are useless, is his meaning.

*Her young bones.* Her unborn infant.

*Tender-hefted nature.* "A heft or haft is a handle, and a *nature tender-hefted* is one which is set in a tender handle or delicate bodily frame. Regan was less masculine than Goneril." Wright.

*To scant my sizes.* To reduce my allowances.

*Stock'd.* Cf. II. 2. 127.

*Allow.* Approve of.

*To wage.* To contend, to struggle.

*Hot-blooded France.* Cf. Abbott, Grammar, § 417.

*Sumpter.* A pack horse.

*Embossed.* Swollen.

*Slack ye.* Slight, neglect you.

*And speak't.* Cf. Abbott, Grammar, § 97.

*Reason not.* Do not *reason* about, do not discuss, seq.

*Flaws.* "A flaw signifies a crack, but is here used for a small broken particle." Malone. Cf. V. 3. 197.

*Particular.* Himself personally. Cf. *Coriolanus*, IV. 7. 13; *Troilus and Cressida*, II. 2. 9.

*Ruffle.* Become boisterous.

### ACT III.

#### SCENE 1.

*The main.* The mainland. Shakespeare generally uses it to mean the sea.

*Eyeless.* Cf. *King John*, V. 6. 12: *eyeless night*.

*Cub-drawn bear.* The bear who has been sucked dry by her cubs, and therefore is starving. Cf. *As You Like It*, IV. 2. 115.

*Unbonneted.* In Shakespeare's day the head-gear of men, as well as that of women, was called a bonnet. Cf. *Othello*, I. 2. 23.

*Heart-strook injuries.* Injuries that strike and pain the heart.

*Note.* Observation, knowledge. Cf. *Winter's Tale*, I. 1. 141.

*Speculations.* Scouts. Shakespeare here, as frequently, uses the abstract for the concrete. Cf. *Shakespeare Lexicon*, Schmidt, Vol. II., pp. 1421-1423.

*Snuffs.* Quarrels.

*Packings.* Plottings. Cf. *Merry Wives of Windsor*, IV. 2. 122.

*Furnishings.* Signs, evidences.

*At point.* Ready.

*Bemadding.* Calculated to madden. Cf. Abbott, *Grammar*, § 438.

*Plain.* Complain.

*My out-wall.* My exterior.

*Pain.* Labor. *In which your pain, labor, lies, that way, I'll go this.*

## SCENE 2.

*Hurricanoes.* Water-spouts

*Cocks.* Weathercocks.

*Vaunt-couriers.* Forerunners.

*Germens.* Vide Vol. I. p. 226.

*Court holy-water.* "Flattery, fair words."  
Wright. A proverbial phrase.

*Rumble thy bellyful.* "To make a low and heavy sound. Reference is to the thunder." Schmidt.

*Subscription.* Submission.

*Foul.* Wicked, shameful.

*Made mouths.* Grimaces. Furness says: "This is the fool's way of diverting attention after he has said something a little too pointed; the idea of a very pretty woman making faces in a looking-glass raises a smile."

*Gallow.* Terrify, frighten.

*Simular.* Feigner, pretender.

*Seeming.* Cf. *Measure for Measure*, II. 4. 150.

*Gracious my lord.* Cf. Abbott, Grammar, § 13.

*Demanding.* "Asking. *Demand* and *require* were both used formerly in the simple sense of *ask* without the further idea which the words have now acquired of asking with authority." Wright.

*He that has and*, seq. On the redundant use of *and* in songs, cf. Abbott, Grammar, §§ 95, 96.

Many commentators think the fool's *prophecy* an interpolation.

*Merlin.* A half-legendary British bard of the 6th century.

### SCENE 3.

*Footed.* On foot. The quarto reading is *landed*. Cf. III. 7. 45.

*Toward.* About to happen.

*Deserving.* Desert.

### SCENE 4.

*Through the sharp hawthorn*, seq. Probably the burden of an old ballad. Cf. III. 4. 93.

*That hath laid knives*, seq. With which to kill himself.

*Pew*. A seat.

*Five wits*. Cf. *Twelfth Night*, IV. 2. 92.

*A-cold*. Cf. Abbott, Grammar, § 24.

*Pendulous*. Overhanging, threatening.

*Pelican*, seq. Reference is to the fable that the young of the pelican fed on their parents' blood.

*Pillicock*, seq. Probably from a nursery rhyme.

*Gloves in my cap*. They were worn as favors from a mistress.

*Light of ear*. Credulous.

*Hog in sloth*, seq. "Mr. Skeat has pointed out to me that in the *Ancren Riwle*, p. 198, the seven deadly sins are typified by seven wild animals; the lion being the type of pride, the serpent of envy, the unicorn of wrath, the bear of sloth, the fox of covetousness, the swine of greediness, and the scorpion of lust." Wright.

*Dolphin my boy*, seq. Probably part of an old song.

*The cat no perfume*, seq. Cf. *As You Like It*, III. 2. 70.

*Sophisticated*. Adulterated, not genuine.

*Unaccommodated*. A man unfurnished with the necessities of life. Cf. IV. 6. 81.

*Off, off*, seq. Lear in his madness proposes to take off his clothes, *lending's*.

*Flibbertigibbet*. A demon. Cf. "Folk-Lore of Shakespeare," Dyer, p. 57.

*Begins at curfew*, seq. Spirits could only operate during part of the night. Cf. *Hamlet*, I. 1. 150-164. Vide Vol. I., p. 381.

*The web and the pin*. "A disease of the eyes now known as cataract." Wright.

*Old.* Wold, upland downs.

*Aroint, seq.* *Vide* Vol. I., p. 210.

*Wall-newt.* The lizard.

*The water.* The water-newt, a lizard living in water.

*Smulkin.* Name of a spirit. So also is *Mahu*.

*My duty, seq.* *My duty* to you cannot suffer by obeying your daughter's hard commands.

*Fire and wood is.* Cf. Abbott, Grammar, § 336.

*Prevent.* Check.

*Cry you mercy.* Cf. III. 6. 50; *Much Ado*, I. 2. 26.

*Soothe.* Humor him.

*Child Rowland, seq.* "The use of *child* as the title of a young knight is familiar to every reader of the old English ballads. The ballad quoted here has never been discovered." Rolfe. *Vide* Browning's poem, "Childe Rowland to the Dark Tower Came."

*British man.* Cf. IV. 6. 226.

#### SCENE 5.

*Censured.* Judged. At that time this word did not necessarily imply blame. Cf. *Hamlet*, I. 3. 69.

*Fears.* Frightens.

*A provoking merit.* A merit which stimulated, urged him.

*Repent to be just.* *Repent* because *I am just*. Cf. Abbott, Grammar, § 356.

*Blood.* Temperament. Cf. *Hamlet*, III. 2. 74.

#### SCENE 6.

*Power of his wits have, seq.* *Have* is an example of the "confusion of proximity." Cf. Abbott, Grammar, § 412.

*Frataretto.* A fiend.

*Justicer.* Judge. Cf. IV. 2. 79 ; *Cymbeline*, V. 5. 214.

*Wantest thou eyes at trial.* "Dost thou need to play the coquette." Wright. "Do you want eyes to gaze at and admire you during trial, madam? The fiends are there to serve your purpose." Clarke.

*Come o'er*, seq. An English ballad by William Birch.

*Hoppedance.* A fiend.

*Minikin.* Small, pretty.

*A joint-stool.* "A stool made with joints, a folding chair." Schmidt.

*Store.* Material.

*Brach.* Vide note under I. 4.

*Lym.* A bloodhound.

*Tike.* A small dog.

*Trundle-tail.* "A dog with a curling tail." Schmidt.

*Thy horn is dry.* "Steevens thinks these words were spoken privately, as if Edgar would have said he could no longer keep up the part he was acting ; but although this is no doubt the true meaning, they have also another obvious sense, which is given to them by Malone, that Edgar is asking for drink, so that it is unnecessary to suppose them to have been spoken aside." Wright.

*Upon.* Cf. Abbott, Grammar, § 191.

*Thine and all.* *Thine* and the lives of *all*, seq. Cf. Abbott, Grammar, § 382.

*Assured.* Certain.

*Sufferance.* Suffering.

*Bewray.* Reveal. Johnson explains Edgar's words : "Attend to the great events that are approaching,



and make thyself known when that *false opinion* now prevailing against thee shall, in consequence of *just proof* of thy integrity, revoke its erroneous sentence, and recall thee to honor and reconciliation."

## SCENE 7.

*Festinate.* Speedy.

*My lord of Gloucester.* Cornwall salutes Edmund as lord of Gloucester.

*Questrists.* One who goes in *quest* of another; seekers.

*Pass upon.* Pass sentence upon.

*Power . . do . . courtesy, seq.* Our power shall yield to our wrath.

*Corky.* Dry, withered.

*My hospitable favours.* "The features of me your host." Wright.

*Simple answer'd.* Give a direct and truthful answer.

*Tied to the stake.* Cf. *Macbeth*, V. 7. 1, 2.

*Buoy'd up.* Risen up as a buoy does on a wave.

*Should'st.* Would'st. Cf. Abbott, Grammar, § 322.

*All cruels else subscribe.* The meaning of this passage is unknown. There are numerous guesses. "All their other cruelties being yielded or forgiven." Wright. Cf. Furness's Edition of *Lear*, *in loco*.

*Quit.* Revenge. Cf. *Richard II.*, V. 1. 43; *Titus Andronicus*, I. 1. 141.

*Overture.* Disclosure, communication.

*Bedlam.* A lunatic.

*Flax and whites of eggs.* A remedy in common use at that time.

## ACT IV.

## SCENE 1.

*Dejected thing of fortune. Thing dejected by fortune.* Cf. Abbott, Grammar, § 419a.

*Esperance.* Hope.

*Our means secure us,* seq. Our advantages make us feel secure, and thereby sometimes injure us, while our *defects*, things which we lack, prove advantageous to us.

*Abused.* Deceived.

*Play fool,* seq. *Playing fool* with sorrow, irritates, angers, both him who does so, and others whom he tries to deceive.

*'Parel.* Apparel.

*Daub.* Disguise.

*Five fiends,* seq. Cf. "Folk-Lore of Shakespeare," Dyer, Chap. iv., "Demonology and Devil Lore," pp. 49-58.

*Mopping and mowing.* Making grimaces.

*That slaves your ordinance.* The man who instead of obeying an ordinance of nature disregards it, tramples on it, makes it his *slave*.

## SCENE 2.

*Our mild husband.* Albany had not approved of Goneril and Regan's treatment of their father. Cf. lines 17, 18.

*Cowish.* Cowardly.

*Tic him to an answer.* Wrongs which demand an answer insisting on redress, or challenging to a fight.

*Our wishes,* seq. The wishes we expressed on the way hither may be realized.

*I have been worth the whistle.* "There was a time when you would not have waited so long without coming to meet me." Moberly.

*It.* Vide note under I. 4.

*Cannot be border'd certain*, seq. Cannot hold itself in check.

*Sliver.* Break off, as a branch of a tree.

*Savour.* Relish.

*Head-lugg'd bear.* A bear led by the head.

*Madded.* Angered, maddened.

*Milk-liver'd man!* Vide Vol. I., p. 169.

*Fools.* The reference here is without doubt to Albany. Goneril means only *fools*, of which you are one, *do those villains pity*, seq.

*Moral fool.* A fool who moralizes. Cf. *As You Like It*, II. 7. 29.

*Proper deformity.* A *deformity* suitable, becoming. "Deformity conformable to the character." Schmidt.

*Self-cover'd.* Disguised.

*Fitness.* Becoming in me.

*Blood.* Impulse, passion.

*Your manhood mew, . . . now.* Some texts have *mew*. The meaning is, restrain, check. Others have *now*. The sentence then is ejaculatory; e. g., "A nice notion you have of manhood!" Moberly.

*Remorse.* Pity. Cf. *Macbeth*, I. 5. 45: *Stop up the access and passage to remorse*.

*Bending.* Cf. *Richard III.*, I. 2. 95.

*Justicers.* Cf. note under III. 6.

*One way I like this well*, seq. Goneril's ultimate purpose was to seize the kingdom and marry Edmund. To do this she must make way with her husband, sister, brother-in-law. The death of the

Duke of Cornwall relieves her of part of this work, and yet *another way*, *the news is not so tart*, i. e. Edmund and Regan may marry. Cf. IV. 5; IV. 6. 238, seq.

*Back again.* As he was returning.

## SCENE 3.

*Imports.* Signifies, implies.

*Who.* Whom. Cf. Abbott, Grammar, § 274.

*Trill'd.* Trickled.

*Patience and sorrow strove who*, seq. "Who (here) personifies irrational antecedents." Cf. Abbott, Grammar, § 264.

*A better way.* Meaning obscure. I think Shakespeare meant *her smiles and tears* expressed her feelings in *a better way* than any other that *patience and sorrow* could have chosen.

*Clamour-moisten'd.* This may be a compound adjective referring to *eyes*. If so, the explanation of Furness is probably correct; viz., "her eyes that were heavenly and wet with wailing." If not, then Moberly's explanation seems reasonable: "Shed tears upon her cry of sorrow."

*One self mate and mate.* The same pair, husband and wife.

## SCENE 4.

*Rank fumiter*, seq. For a description of these flowers, cf. "Plant-Lore and Garden Craft of Shakespeare," Ellacombe.

*A century.* A squad of a hundred soldiers.

*Aidant.* Helpful.

*Important.* Importunate.

*Blown ambition.* Cf. *Cymbeline*, III. 1. 49.

## SCENE 5.

*Nighted life.* A life that is all night. Cf. *Hamlet*, I. 2. 68.

*Descry.* To discover.

*Belike.* Perhaps.

*Æillades.* Amorous glances.

*Take this note.* Take note of what I say.

## SCENE 6.

*That same hill.* Cf. IV. 1. 72, seq.

*Horrible steep.* Adjective used as adverb. Cf. Abbott, Grammar, § 1.

*Gross.* Large, distinct. Cf. *Henry V.*, II. 2. 103.

*Sampire.* Cf. "Plant-Lore and Garden Craft of Shakespeare," Ellacombe, pp. 274, 275.

*Cock.* Cockboat.

*Why I do trifle,* seq. Cf. Abbott, Grammar, § 411.

*Opposeless.* Irresistible. Cf. Abbott, Grammar, § 446.

*Snuff.* Used here metaphorically meaning "weak and spiritless old age." Schmidt.

*Conceit.* Imagination.

*Pass.* Pass away.

*Ten masts at each.* Fastened each to each.

*Fell.* Fallen. Cf. Abbott, Grammar, § 344.

*Bourn.* Boundary. Cf. *Hamlet*, III. 1. 79.

*Shrill gorg'd.* Shrill-throated.

*Whelk'd.* "Set with protuberances, embossed." Schmidt. Cf. *Henry V.*, III. 6. 108.

*Clearest.* Purest, brightest.

*That thing you speak of I took it,* seq. Cf. Abbott, Grammar, § 417.

*Free.* Sound, healthy.

*Safer sense*, seq. The saner sense would never furnish, dress, seq. Edgar is speaking of Lear who is *fantastically dressed*.

*Note*. "The leading thought in Lear's mind through the following speeches, is that he is at the head of his army, impressing soldiers, and putting them to the trial, but his madness gambols from it at every turn." Wright.

*Press-money*. Money given to a soldier when he was impressed into the service.

*A crow-keeper*. One who protects fields from crows.

*Brown bills*. "Halberds used by foot soldiers. They were browned like the old Brown Bess to keep them from rust." Wright.

*The clout*. The centre of the target. Cf. *Love's Labour's Lost*, IV. 1. 136.

*Trick*. Characteristic, peculiarity.

*Squiny*. Squint.

*Case*. The socket of the eye.

*Are you there with me?* Is that what you mean? Cf. *As You Like It*, V. 2. 32.

*Handy-dandy*. "Handy-dandy is, I believe, a play among children, in which something is shaken between two hands, and then a guess is made in which hand it is retained." Malone.

*I'll able 'em*. I'll warrant, indorse, uphold them.

*Wawl*. Wail.

*Block*. The *block* on which a hat is fashioned; metaphorically, the fashion of a hat.

*Kill, kill*, seq. "Formerly the word given in the English army when an onset was made." Malone.

*A man of salt*. Of tears.

*There's life in 't*. There's hope in it.

*Vulgar.* Commonly known. Cf. *Hamlet*, I. 2. 99.  
*The main descry stands on the hourly thought.*  
 "The full view of the main body is hourly expected."  
 Wright.

*Worser spirit.* Cf. *Tempest*, IV. 1. 27, *Our worser genius.*

*Feeling sorrows.* Sorrows that evoke compassion, tender feeling. Cf. *Two Gentlemen of Verona*, III. 2. 75; *Winter's Tale*, IV. 2. 8.

*Pregnant.* Inclined to, provoked to.

*Biding.* Abode.

*Briefly thyself remember.* Recall your past life.

*Chill.* I will. Cf. line 218; also Shakespeare Lexicon, Schmidt, Vol. II. pp. 1424, 1425.

*Chud.* It would.

*Che vor ye.* I warn you.

*Costard.* Head.

*Ballow.* Bludgeon.

*Foins.* Thrusts, passes in fencing. Cf. *Much Ado*, V. 1. 84.

*Deathsman.* Executioner.

*Their papers*, seq. There is an ellipsis, *to rip*. Cf. Abbott, Grammar, §§ 337, 395.

*O indistinguish'd space*, seq. O unaccountable, untraceable working of woman's will!

*Rake up.* Cover with earth.

*Death-practis'd duke.* The duke whose death has been plotted.

*Ingenious.* Intelligent, sensitive.

#### SCENE 7.

*Suited.* Clothed, dressed.

*Shortens my made intent.* Defeats my plan.

*Untun'd*, seq. Cf. *Hamlet*, III. 1. 166.

*Child-changed father.* A father whose nature has been *changed* by the conduct of his daughters. Steevens, Schmidt, Abbott (Grammar, § 430), explain it, changed to a child.

*Temperance.* Calmness, self-restraint.

*Poor perdu!* Poor forlorn one.

*Helm.* Helmet.

*Mainly ignorant.* Greatly ignorant.

*Nor I know not.* Double negative. Cf. Abbott, Grammar, § 406.

*Even o'er.* "To give a full insight into, a clear perception of." Schmidt. "To smooth over, render what had passed unbroken in his recollection." Wright.

*Till further settling.* Till he becomes more composed.

*Arbitrement.* Decisive battle.

*Thoroughly.* Thoroughly.

## ACT V.

### SCENE 1.

*His constant pleasure.* His unchanging determination.

*Miscarried.* Lost or perished.

*I intend upon you.* Intend to confer upon you.

*Forefended.* Forbidden.

*Conjunct . . bosom'd . . as far as,* seq. United with her, in her confidence to the fullest degree.

*Be-met.* Cf. Abbott, Grammar, § 438.

*France invades,* seq. "Albany is marching against the French as invaders of his country, not as the supporters of Lear." Wright.

*Bolds.* "Emboldens, encourages." Schmidt.



*Reason'd.* Considered, discussed.  
*The ancient of war.* The veterans.  
*Discovery.* Reconnoitring.  
*Jealous.* Suspicious. Cf. I. 4. 66.  
*Carry out my side.* Be successful in my plans.  
*Countenance.* Authority, patronage.  
*For my state, seq.* My duty is to defend myself,  
 not to debate this matter.

SCENE 2.

*Ripeness.* Readiness. Cf. *Hamlet*, V. 2. 232-234:  
*If it be now, 'tis not to come; if it be not to come,*  
*it will be now; if it be not now, yet it will come: the*  
*readiness is all.*

SCENE 3.

*Their greater pleasures.* The pleasures of the  
 greater, those in authority.

*Who's in, who's out.* "Of office, favour." Wright.  
*As if we were God's spies.* "As if we were angels  
 commissioned to survey and report the lives of men,  
 and consequently endowed with the power of prying  
 into the original motives of action and the mysteries  
 of conduct." Johnson.

*Packs.* "A confederacy for a bad purpose."  
 Schmidt.

*Like foxes.* As foxes are smoked out of their  
 hiding places.

*Fell.* Vide Vol. 1., p. 231.

*Will not bear question.* Cannot be too carefully  
 considered.

*Write happy.* Consider yourself fortunate.

*Strain.* Descent. Cf. *Much Ado*, II. 1. 394.

*The common bosom.* The good wishes of the common people.

*Immediacy.* "*Immediacy* is supremacy in opposition to subordination." Johnson.

*Your addition.* The title you have given him.

*Compeers.* Becomes the peer of *the best*.

*The let alone, seq.* The carrying out of this plan does not depend wholly on you. Edmund may have something to say about it.

*An interlude.* An interlude is that part of a drama which temporarily stops the movement of the Main Action. Here it is used metaphorically. Albany's opposition temporarily frustrates the plan of Regan.

*Single virtue.* Thine own courage.

*What are you? Who are you?* Cf. Abbott, Grammar, § 254.

*Fire-new.* Vide Vol. 1., p. 75.

*Conspirant.* One who conspires, plots treason.

*Some say.* Some evidence.

*Practice.* A plot. Cf. I. 2. 163.

*The wheel, seq.* And thus the whirligig of time brings in his revenges. *Twelfth Night*, V. 1. 385.

*Rings.* Eyeless sockets. Cf. IV. 6. 122.

*But another.* Another fact I have to relate.

*Big in clamour.* When my grief found expression in loud lamentation.

*The strings of life.* The heart-strings.

*To who? To whom.* Cf. Abbott, Grammar, § 274.

*Fordid.* Killed herself. Cf. line 292; *Hamlet*, V. 1. 244.

*Is this the promis'd end?* Doomsday, the end of the world.

*A-hanging.* Cf. Abbott, Grammar, § 24.

*Falchion.* A scimiter.

*Desperately.* "In despair." Schmidt.

*Boot.* Something more.

*My poor fool.* Cordelia. This phrase was sometimes used as a term of endearment, of affectionate familiarity. Cf. *Two Gentlemen of Verona*, IV. 4. 98; *Much Ado*, II. 1. 326.

*Pray you, undo this button.* Lear's grief causes a feeling of oppression, suffocation. Hence this request.

### III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.

No. of  
Lines.

770	Lear, I, 1, 4, 5; II, 4; III, 2, 4, 6; IV, 6, 7; V, 3.
406	Edgar, I, 2; II, 1, 3; III, 4, 6; IV, 1, 6; V, 1, 2, 3.
379	Kent, I, 1, 4, 5; II, 2, 4; III, 1, 2, 4, 6; IV, 3, 7; V, 3.
344	Gloucester, I, 1, 2; II, 1, 2, 4; III, 3, 4, 6, 7; IV, 1, 6; V, 2.
323	Edmund, I, 1, 2; II, 1, 2; III, 3, 5; IV, 2; V, 1, 3.
252	Fool, I, 4, 5; II, 4; III, 2, 4, 6.
156	Albany, I, 1, 4; IV, 2; V, 1, 3.
109	Cornwall, I, 1; II, 1, 2, 4; III, 5, 7.
87	Gentleman, I, 5; II, 4; III, 1; IV, 3, 6, 7; V, 3.
80	Oswald, I, 3, 4; II, 2; III, 7; IV, 2, 5, 6.
32	France, I, 1.
19	Messenger, IV, 2, 4.
18	Doctor, IV, 4, 7.
16	Knight, I, 4.
12	Old Man, IV, 1.
12	Burgundy, I, 1.
11	Curan, II, 1.
10	Herald, V, 3.
9	1st Servant, III, 7.
6	Captain, V, 3.
5	2d Servant, III, 7.
5	3d Servant, III, 7.
201	Goneril, I, 1, 3, 4; II, 4; III, 7; IV, 2; V, 1, 3.
191	Regan, I, 1; II, 1, 2, 4; III, 7; IV, 5; V, 1, 3.
115	Cordelia, I, 1; IV, 4, 7; V, 3.

Knight.	}
Old Man.	}
2d Servant.	}
Herald.	}
1st Servant.	}
Doctor.	}
France.	}
Messenger.	}
Burgundy.	}
3d Servant.	}
Curan.	}
Captain.	}

## IV. Questions.

## ACT I.

1. What two stories did Shakespeare dramatize in this play ?

2. What important difference is there between the play and them ?

3. Why did Shakespeare make this difference ?

*Ans.* It would have been a violation of all the canons of dramatic art, and totally destructive of the tragic effect of this great drama, to have ended Lear's life peacefully and happily as did the story.

4. Was there an older play on this theme ?

5. What does Kent say as to Lear's opinion of, and feeling toward, the Dukes of Albany and Cornwall ?

6. What dramatic purpose is effected by making this statement in the opening line of the play ?

*Ans.* To throw light on the Duke of Albany's character. Also, to foreshadow his future conduct.

7. Does the conclusion of Albany's dramatic life prove that Lear's preference for him over Cornwall was fully justified ?

8. What was Shakespeare's habit in the use of comparative and superlative degrees of comparison ?

9. What does Gloucester say about his sons?
10. What is the meaning of *our darker purpose*?
11. What announcement of his purpose does Lear make?
12. What description of their affection for Lear do Goneril and Regan make?
13. What comments thereon does Cordelia make?
14. What does Lear say and do in response thereto?
15. What other Shakespeare character has expressed a sentiment similar to that of Cordelia?  
*Ans. Antony.*  
*There's beggary in the love that can be reckon'd.*  
*Antony and Cleo., I. 1. 15.*
16. What does Cordelia say in answer to Lear's question in reference to her portion of the kingdom?
17. What response, both in word and deed, does this evoke from Lear?
18. Who was Hecate? Who were the Scythians?
19. What protest and warning does Kent make?
20. Was Kent's protest prompted primarily by his affection for Lear and desire to prevent him from making a ruinous mistake, or was it primarily to save Cordelia?
21. What effect do Kent's words have on Lear?
22. What *reward* does this bring to Kent?
23. What farewell words does Kent speak to Lear, to Cordelia?
24. Is his judgment of Cordelia's words and conduct correct?
25. What description of Cordelia does Lear give when offering her to the Duke of Burgundy?
26. What is Burgundy's decision?

27. What does the King of France say of the sudden change of Lear's feeling and conduct towards Cordelia?

28. What words in justification of herself does Cordelia utter?

29. What does she say to Burgundy when he rejects her?

30. What does France say when accepting her?

31. What is the dramatic force of France's words?

*Ans.* They reveal in bright light the cruelty and folly of Lear.

32. What dramatic purpose does Shakespeare effect by introducing France and Burgundy as rival suitors for Cordelia's hand?

*Ans.* It is a fine example of Character-Contrast. By means of it the salient traits of both characters are most clearly revealed.

33. What does Cordelia say to her sisters when bidding them farewell?

34. When Goneril and Regan are left alone what do they say of their father's mental and emotional condition?

35. What of the policy they must pursue towards him?

36. What is the meaning of *i' th' heat*?

37. What traits in the characters of Regan and Goneril are revealed by the last two verses in Sc. 1?

38. From Lear's conduct in Sc. 1, what inference can be drawn as to his mental condition?

39. What is the meaning of Edmund's invocation to *Nature*?

40. What reflections does he utter on his illegitimacy?

41. What other soliloquy does this of Edmund, in many respects, resemble?

*Ans.* That of the Duke of Gloucester at the beginning of *Richard III.*

42. What does Gloucester say of the condition of affairs?

43. Why does Edmund pretend he does not wish Gloucester to see the letter?

44. What are the contents of the letter?

45. Who wrote the letter?

46. What is the effect of the letter upon Gloucester?

47. What does Edmund say with the apparent purpose of mitigating his father's harsh judgment of Edgar?

48. What does he propose that Gloucester should do in order to learn what are Edgar's feelings towards him?

49. How does Edmund's conduct compare with that of Iago when he deceived Othello about Desdemona?

*Ans.* Cf. *Othello*, III. 3; IV. 1.

50. What does Gloucester say about *these late eclipses in the sun and moon*?

51. Does he voice the beliefs in reference to planetary influence that were current in Shakespeare's day?

52. What comments does Edmund, in a soliloquy, make on these beliefs?

53. Who now enters?

54. What is the meaning of *the catastrophe of the old comedy*? of *my cue*?

55. What mood does Edmund adopt on the entrance of Edgar?

56. What was Edmund *thinking* about ?

57. What does Edmund tell Edgar is his father's feeling towards him ?

58. What warning does Edmund give him ?

59. What does Edmund, in a soliloquy, say of his father, his brother, of his own plans ?

60. What opinion of her father's conduct does Goneril express ?

61. What of *old fools*, and of the proper way to treat them ?

62. What orders does she give Oswald ?

63. Sc. 3 is very brief. What is its special function ?

*Ans.* To foreshadow, and thereby prepare the spectator for, the appearance and conduct of Goneril near the end of Sc. 4.

64. What does Kent, in a soliloquy, say about himself and his plans ?

65. In the conversation between Lear and Kent, what information about himself, about his wishes, does Kent give ?

66. How does Oswald treat Lear ?

67. For whom does Lear call ?

68. What significant remark does he couple with that call ?

69. What inference from Oswald's conduct does a Knight draw as to the feeling of Goneril towards her father ?

70. Has Lear *perceived a most faint neglect of late* ?

71. What does the Knight tell Lear has been the Fool's condition *since my young lady's going into France* ?

72. Has Lear observed it ?



73. What effect has Shakespeare accomplished by these statements about the Fool?

*Ans.* I. He foreshadows his appearance. II. As by a lightning flash he lets a whole flood of light upon the Fool, and reveals one of the salient traits of his character. III. He impresses upon the spectator the importance of the Fool's part in the action of the drama.

74. In what other plays has Shakespeare portrayed a strong friendship between the Fool and a prominent female character?

*Ans.* *The Merchant of Venice*; *As You Like It*.

75. How does Oswald treat Lear?

76. Is he carrying out Goneril's instructions?

*Ans.* Yes. Cf. I. 3.

77. How do Kent and Lear punish him?

78. Who now enters?

79. What reasons does the Fool give why Lear should take the *coxcomb*?

80. What wisdom is contained in the Fool's remark *an' thou canst not smile*, seq.?

81. What is the significance of the Fool's words, *Truth's a dog*, seq.?

*Ans.* He refers to Cordelia and the unjust treatment she has received. Also, to Goneril and Regan, and the mistake Lear has made in his treatment of them.

82. Wherein consists the pertinency and the force of Lear's remark, *nothing can be made out of nothing*?

*Ans.* I. It is a repetition of what he had said to Cordelia. It thus recalls his fatally mistaken treatment of her. II. It affords the Fool an opportunity to discourse upon that mistake, and thereby impress

it upon the minds of the spectators of the drama. It is an example of Repetition, Alteration, Alternation. Cf. "Genesis of Art-form," Raymond, chap. XII. pp. 188-208.

83. What *speech* does the Fool *teach* Lear?

84. What does the Fool say is *the difference between a bitter fool and a sweet fool*?

85. What is the Fool's joke about the *two crowns of an egg*?

86. What songs does the Fool sing?

87. What revelation of his thoughts and feelings does the Fool make in the second song?

88. Why would the Fool *not be* Lear?

89. When Goneril enters, with what words does Lear greet her?

90. What witty but painful reflection does the Fool utter on Goneril's treatment of her father?

91. What does he say to Goneril?

92. What remarks, full of railing and abuse, does Goneril address to her father?

93. What comment thereon does the Fool make?

94. What is the particular significance of, *So out went the candle*, seq.?

95. What does Lear say about Goneril's conduct?

96. What statement as to *my purposes* does Goneril make?

97. What response and what decision does Lear make?

98. What bitter words, full of reproach, does Lear address to Goneril?

99. Does Lear perceive that his treatment of Cordelia has been cruelly mistaken?

100. What does Albany say to Lear?

101. Was Albany's statement true?

*Ans.* Undoubtedly.

102. What invocation to Nature, full of bitterness, does Lear utter?

103. What is the dramatic purpose of Albany's remarks here, and later in the scene?

*Ans.* To contrast with Goneril's words and deeds, and thereby intensify their dramatic force.

104. What information about the reduction of the number of his followers does Lear give?

*Ans.* Cf. I. 4. 285 ; II. 4. 154.

105. What further curses upon Goneril does Lear breathe?

106. Does Albany approve of Goneril's treatment of her father?

107. What command does Goneril give the Fool?

108. What crafty and just sentence on Goneril does the Fool, before leaving, pronounce?

109. What warning does Albany give Goneril?

110. What defiant reply does she make?

111. On what mission does she send Oswald?

112. What further warning does Albany give Goneril?

113. On what errand does Lear send Kent?

114. What witty yet wise words does the Fool address to Lear?

115. What did Lear mean, *I did her wrong*?

116. With what prayer uttered by Lear does Sc. 5 end?

117. Has the poet made evident a change in Lear's thoughts and emotions?

118. What has Shakespeare accomplished in Act I?

*Ans.* I. All the important characters in the play have been introduced in person, and their salient

traits have been revealed. II. Lear's *darker purpose*, which is the cause of the Main Action of the drama, has been made known, and expressed in action. III. The Main Action has been foreshadowed in the conversation between Goneril and Regan, at the conclusion of Sc. 1. IV. Information has been given about Gloucester's sons, and the principal Sub-Action begins with Edmund's plot against his brother. V. The Main Action of the drama has been commenced by Goneril's treatment of her father, I. 4. VI. Lear's oncoming madness has been foreshadowed. VII. The spectator's interest in and sympathy for the hero of the play has been thoroughly aroused.

## ACT II.

119. What information does Curan bring to Edmund?

120. To what *news abroad* does Curan refer?

121. What does Edmund, in a soliloquy, say as to his purposes and plans?

122. When Edgar enters what does Edmund say to him?

123. After Edgar's exit what does Edmund say, in a soliloquy?

124. Who now enter?

125. What does Edmund say to his father about his brother?

126. What effect does this produce on Gloucester?

127. What *strange news* had Cornwall and Regan heard?

128. What relation existed between Lear and Edgar?

129. What information had Regan received from Goneril?

130. Has Edmund deceived Regan and Cornwall as well as his father?

131. What do they tell Gloucester is the reason *why we came to visit you*?

132. What is the meaning of the following words in Sc. 1, *gasted, pight, to make thee capable*?

133. Upon what errands had Oswald and Kent gone to Gloucester's Castle?

*Ans.* Cf. I. 4. 325, seq.; I. 5. 1, seq.

134. When had Kent and Oswald previously met?

*Ans.* Cf. I. 4. 82-91.

135. In what terms does Kent characterize Oswald?

136. How does Kent treat Oswald?

137. Who now enter?

138. What is the meaning of Kent's description of Oswald: *a tailor made thee . . . a stone-cutter or painter could not have made him so ill? Whore-son zed! thou unnecessary letter!*?

139. What description of the quarrel does Oswald give?

140. What answer does Kent make to Cornwall's question *know you no reverence*?

141. What reasons does he give for his anger towards Oswald?

142. What opinion of Kent does Cornwall form and express?

143. As the result of what Cornwall says what change immediately takes place in Kent's manner and language?

144. What does Oswald say in answer to Cornwall's question, *What was the offence you gave him*?

145. What punishment does Cornwall inflict on Kent?

146. What protest do Kent and Gloucester make?

147. What sympathy does Gloucester express for Kent?

148. What opinion does Gloucester express in an *Aside*?

149. What does Kent say in a soliloquy?

150. What is the meaning of, *Nothing almost sees miracles but misery? My obscured course?*

151. What is the dramatic purport of the mal-treatment of Kent?

*Ans.* The Main Action began by the ill-treatment of Lear by Goneril. That Main Action now further progresses by the ill-treatment of Lear's messenger by his other daughter and her husband.

152. Of what is Sc. 3 a continuation?

*Ans.* II. 1.

153. Sc. 3 is very brief, and consists only of one soliloquy. What is its function?

*Ans.* To give the spectator of the drama all necessary information regarding the change in Edgar's appearance and plans.

154. What two facts does Lear mention at the beginning of Sc. 4?

155. Was the resolution of Regan and Cornwall to leave their home before Lear's arrival suddenly formed?

156. What information about his imprisonment does Kent give to Lear?

157. What comments on Kent's treatment does the Fool make?

158. What is the effect upon Lear of the treatment of Kent?

159. Had Gloucester predicted this?

160. What questions does Kent ask the Fool?

161. What replies does the Fool make?

162. What answer do Regan and Cornwall make to Lear's request for an interview?

163. What palliation does Lear urge for their refusal to see him?

164. What further comment does Lear make?

165. What wish does Gloucester express?

166. What comment does the Fool make?

167. What truth does the Fool teach Lear: *'Twas her brother that, in pure kindness to his horse, buttered his hay?*

*Ans.* Misplaced and foolish kindness is as mistaken as misplaced and ill-advised harshness.

168. Is this one of the ethical lessons Shakespeare teaches in this drama?

*Ans.* Yes.

169. With what words does Regan greet Lear?

170. What response does Lear make to her?

171. What has been done with Kent?

172. What does Regan say about Goneril's treatment of their father?

173. What advice does she give Lear?

174. What curses does Lear utter against Goneril?

175. What is Lear's description of Regan's physique?

176. What comparison does he make between her eyes and those of Goneril?

177. Who now enters?

178. What does Lear say of Oswald?

179. Is Oswald's entrance followed shortly by that of his mistress?

180. What apostrophe to *the heavens* does Lear utter?

181. What does Goneril say?

182. Who put Kent in the stocks?

183. What excuse does Regan give to Lear for not entertaining him?

184. What advice does she give him?

185. What does Lear say in reply?

186. What do Goneril and Regan say about the number of Lear's *followers*?

187. When Lear realizes that Regan is as unfilial and heartless as Goneril what does he say to her?

188. What in Lear's opinion are *women's weapons*?

189. What prediction does he make to the fool?

*Ans.* II. 4. 282.

190. After Lear and his friends have retired what do Goneril and Regan say?

191. What report of the King does Gloucester bring?

192. What does Lear do?

193. What kind of a night was it?

194. With what reflections of Regan and Cornwall does this Act end?

195. What has been done in Act II?

*Ans.* I. The Main and the principal Sub-Action have, for a brief time, been brought into contact at the *castle of the Earl of Gloucester*. II. They have progressed. The first stage of the movement of the Main Action has been completed by the casting off of Lear by Goneril and Regan; that of the principal Sub-Action by the success of Edmund's plot against Edgar.



## ACT III.

196. What background does Shakespeare use for the portrayal of Lear's insanity?

*Ans.* A storm.

197. Does Shakespeare elsewhere make disturbances in Nature typify and symbolize mental and emotional disturbances in men?

*Ans.* Vide Vol. I. pp. 399, 400.

198. What description of Lear's condition and conduct does the Gentleman give Kent?

199. Who was with Lear?

200. What was he trying to do?

201. What *dear thing* does Kent *commend* to the Gentleman?

202. What is the dramatic function of this information about France?

*Ans.* To foreshadow the appearance of the King of France and of Cordelia, with an army.

203. What proof does Kent give to the Gentleman *that I am much more than my out-wall*?

204. What further means of identifying him does Kent suggest to the Gentleman?

205. Upon what errand do Kent and the Gentleman now start?

206. What invocation does Lear address to the storm?

207. What does the Fool say?

208. What description of the storm does Kent give?

209. What does Lear say about the *enemies of the great gods*?

210. What description of himself does he give?

211. Is this correct?

*Ans.* Perfectly so.

212. What refuge from the storm does Kent suggest?

213. What does Lear say about *my wits*?

214. What reflection does he utter on *the art of our necessities*?

215. What does the Fool sing?

216. After the departure of Lear and Kent what prophecy does the Fool make?

217. Is there reason to suppose this prophecy is an interpolation?

*Ans.* Yes. The license of the Clown in the theatres of that day allowed him *to speak more than is set down for him* in the MS. of the play. Cf. *Hamlet*, III. 2. 43. This prophecy is probably an example of that. Cf. question 422.

218. What information does Gloucester give Edmund of the manner in which Regan and Cornwall had treated him and compelled him to act towards Lear?

219. What comment does Edmund make thereon?

220. What further information does Gloucester give in reference to the dukes; to a letter; to Lear; to his own purposes and plans?

221. What information as to his future conduct does Edmund give, in a soliloquy?

222. What result does he hope to attain thereby?

223. This scene (3) is in prose. Why?

*Ans.* Because it is unimpassioned. Its dramatic purpose is to convey information that cannot so well be given by scenic representation.

224. What is the nature of this scene?

*Ans.* Episodic. The movement of the action is almost entirely suspended.

225. What dramatic purpose is accomplished by Shakespeare in Sc. 3?

*Ans.* He foreshadows the future action of the drama.

226. What characters have appeared in Sc. 3?

227. What advice does Kent give Lear?

228. What response does Lear make?

229. Who was concealed in the hovel?

230. When had Edgar last appeared in the drama?

*Ans.* In II. 3.

231. What does Edgar say?

232. What comment does Lear make thereon?

233. What is the thought that presses most heavily on Lear's mind, and has done most to unbalance his reason?

234. What further remarks indicating not real but assumed madness, and containing much real wisdom, *matter and impertinency mix'd*, does Edgar make?

235. What in the opinion of the Fool will be the effect of *this cold night*?

236. Who now enters?

237. What does Gloucester say to Lear about *your daughter's hard commands*?

238. What do Lear and Edgar remark?

239. What does Kent say about Lear's *wits*?

240. What in response does Gloucester remark about Lear's *daughters*; about *that good Kent*!; about his son Edgar?

241. What ballad does Edgar quote?

242. How many scenes are there in this drama?

*Ans.* 26.

243. What number is III. 4?

*Ans.* 13.

244. Is this scene (III. 4), which is the centre of the drama, the Climax of Passion?

*Ans.* Yes.

245. When Cornwall is informed by Edmund of the letter what determination does he form?

246. What hypocritical profession of filial duty does Edmund make?

247. What opinion of the cause of Edgar's supposed plot to kill his father does Cornwall now express?

248. Was this opinion wholly mistaken?

249. Does this mistaken opinion lead Cornwall to a course of action which ultimates in his own violent death?

250. What reward does Cornwall offer Edmund for the information about the letter?

251. What does Edmund say in an *Aside*?

252. Is this plan of Edmund's similar to one of Iago's?

*Ans.* Cf. *Othello*, II. 3. 391-394.

253. With what further statements of Edmund and Cornwall does Sc. 5 end?

254. Are the nature and dramatic function of Sc. 5 similar to those of Sc. 3?

*Ans.* Yes.

255. What does Kent, in Sc. 6, say to Gloucester about Lear's wits?

256. What comment on misplaced confidence does the Fool make?

257. What does Lear say and do?

258. What does Edgar in an *Aside* reveal to us of his real feelings?

259. What are the Fool's last words?

260. Why does Shakespeare end the Fool's dramatic life at this time?

*Ans.* I. While he is the soul of humor and wisdom, he is also the soul of pathos. His mission in the play is *to outjest Lear's heart-strook injuries*. When his effort to save Lear from insanity fails his heart breaks, and he goes *to bed at noon*. He dies in middle life, in the middle of the play. II. After this the Pathos of the play becomes so intense that Humor would be entirely out of place in it. Cf. question 421.

261. What information about *a plot of death* against Lear does Gloucester bring?

262. What immediate action is taken to save Lear's life?

263. What does Edgar, in a soliloquy, say?

264. In what few words does he describe Lear's, and his own, condition?

*Ans.* *He childed as I father'd!*

265. What command does Cornwall give to Goneril?

266. What to *some of the Servants*?

267. What punishments do Regan and Goneril wish meted out to Gloucester?

268. In what terms does Cornwall address Edmund?

*Ans.* *My lord of Gloucester.*

269. What is the significance of this?

270. What information does Oswald bring?

271. What does Cornwall say as to his defiance of justice and law in his treatment of Gloucester?

272. To what treatment is Gloucester subjected?

273. This plucking out of Gloucester's eyes on the

stage is contrary to Shakespeare's usual practice when dramatizing deeds of cruelty, and is inartistic. How does Shakespeare attempt to guard against this result?

*Ans.* By the protest of the *1 Servant*, who, in the effort to prevent it, sacrifices his life. It is a fine example of Dramatic Hedging. Cf. pp. 127, 128, questions 301-307.

274. What defiant rebuke does Gloucester utter to Regan and Cornwall on their treatment of Lear?

275. What does *1 Servant* say and do?

276. How does Regan treat him?

277. Upon whom does Gloucester call for aid?

278. What does Regan say of Edmund?

279. Does Gloucester now perceive he has been betrayed by Edmund, and that his judgment and treatment of Edgar have been ruinously wrong?

280. Whither is Gloucester driven?

281. What judgment has been meted out to Cornwall?

282. Is his wound fatal?

*Ans.* Cf. IV. 2. 69-80; IV. 7. 85-87.

283. What comments do the *2* and *3 Servants* make?

284. Has the Resolution of the drama begun in this Act?

*Ans.* Yes. The *division between the dukes; a power already footed coming from France into this scatter'd kingdom; the punishment of Gloucester; the slaying of Cornwall, are all factors in the Resolution.*

## ACT IV.

285. With what reflection of Edgar, uttered in a soliloquy, on the *worst, the lowest and most dejected thing of fortune*, does this Act begin?

286. What is the dramatic purpose of this?

*Ans.* It foreshadows the change from *the worse* to the better in Edgar's condition, caused by the alteration in Gloucester's feelings towards him.

287. What reflections on the *mutations* of the *world* does Edgar utter?

288. What does Gloucester say about his *dear son Edgar*?

289. What conversation takes place between the Old Man and Gloucester on the one hand and Edgar on the other?

290. What request does Gloucester make of Edgar?

291. What description of himself does Edgar give?

292. What description of her husband does Goneril give to Edmund?

293. What does Oswald say to Goneril of the great change in Albany?

294. When Goneril orders Edmund *back to her brother* what commands, also what intimations of her feelings towards him, does she give?

295. After Edmund's exit, and while she is alone, what reflections touching *the difference of man and man*, and also of her passionate feeling towards Edmund, does Goneril express?

296. What crimination and recrimination do Albany and Goneril utter against each other?

297. What news from the Duke of Cornwall does a Messenger bring?

298. What comments thereon, which reveal her inmost feelings, does Goneril, in an *Aside*, make?

299. What further information about Gloucester does the Messenger give?

300. With what reflection of Albany does Sc. 2 end?

301. Is Albany, as he acts and speaks in this scene, a personification of Poetic Justice?

*Ans.* Yes.

302. What information regarding the movements of the King of France does a Gentleman bring to Kent?

303. What about the effect of certain letters upon Cordelia?

304. What new traits of character does Cordelia manifest?

305. What does Kent say about the influence of *the stars upon our conditions*?

306. What about Lear's condition, and the *burning shame that detains him from Cordelia*?

307. Are *the powers of Albany and Cornwall* preparing to meet the forces of France?

308. What does Cordelia say of Lear?

309. What treatment of Lear does the Doctor advise?

310. What invocation regarding Lear does Cordelia utter?

311. What motive induced France and Cordelia to invade Britain?

312. What suspicions does Regan have about Goneril's letter to Edmund?

313. What does Regan say about the mistake of allowing the blind Gloucester to live?

314. Upon what confidential mission to Edmund does Regan send Oswald?



315. What *preferment* does she promise *him that cuts off* Gloucester?

316. Whither does Edgar lead Gloucester?

317. What did Gloucester wish to do?

318. What descriptions, manifesting Shakespeare's genius in descriptive writing, does Sc. 6 contain?

319. Gloucester's attempt to commit suicide having failed, what decision does he make?

320. What does Lear in his insanity say?

321. What reflections on the inconsistencies of human life does he utter?

322. From whom, and on what mission, does a Gentleman now come to Lear?

*Ans.* Cf. IV. 4. 6-8.

323. What answer does a Gentleman give to Edgar's question regarding *a battle toward*?

324. What further remark about suicide does Gloucester make?

325. What does Oswald say of, and attempt to do to, Gloucester?

326. What action does Edgar take?

327. What is the result?

328. What request does the dying Oswald make of Edgar?

329. What characterization of Oswald does Kent make?

330. What plot does the letter found by Kent in Oswald's pocket reveal?

331. What does Edgar say he will do with the letter?

332. What kind words, appreciative of his goodness to Lear, does Cordelia speak to Kent?

333. What does the Doctor say about the condition of the King?

334. What phrase descriptive of the King does Cordelia use?

*Ans. Child-changed father!*

335. What does Cordelia say of her sisters' treatment of their father?

336. What does Lear on awaking say?

337. What does the Doctor remark of Lear's *great rage*?

338. What information about the Duke of Cornwall and *the bastard son of Gloucester* is given at the end of this Act?

339. What does Kent say as to the effect upon his fate of the coming battle?

340. What is the primary function of Sc. 7?

*Ans.* To express Pathos. As an expression of pure Pathos it is one of the most powerful and perfect examples in all literature.

341. What part of the stage direction of Sc. 7 manifests Shakespeare's mastery of his art?

*Ans. Soft music playing.* Shakespeare knew that of all mediums for the expression of pure emotion nothing is more perfect than *soft music*. Cf., "Art in Theory," Raymond, pp. 207-210. For the influence of music on the insane, cf. "The Mad-Folk of Shakespeare," Bucknill, pp. 222-225.

342. What is the nature of Act IV?

*Ans.* I. It is almost wholly episodic. The action of the drama during most of the Act is stationary. Almost the only thing that is done is the slaughter of Oswald, and the discovery of the letter which he is bearing from Goneril to Edmund. II. It is preparatory. In it every final preparation is made for the Catastrophe, which it clearly and forcefully foreshadows.

ACT V.

343. On what errand does Edmund send a Gentleman to the Duke of Albany?

344. What inquiry regarding his relations with Goneril does Regan make of Edmund?

345. What reply does he make?

346. Who now enter?

347. What agreement do Goneril and Regan make?

*Ans.* To let their private quarrel lie in abeyance until they defeat their common enemy.

348. What does Edgar bring to Albany?

349. What does Edmund say about *the enemy*?

350. What statement of his relations to the two sisters does Edmund make, in a soliloquy?

351. What does Edgar say to his father?

352. What is the result of the battle?

353. Why did Shakespeare cause Cordelia's army to be defeated?

*Ans.* Lear's mistake has caused his madness, his capture, his death. In his ruin his daughter Cordelia, although innocent and dutiful, is also involved. The defeat of Cordelia's army is but one of the consequences of Lear's fatal mistake.

354. Is this victory of Goneril and Regan a substantial triumph for them?

*Ans.* No. It is a step in the line of retribution which ultimates in their violent deaths.

355. In what words does Edgar express his philosophy of life?

*Ans.* Cf. V. 2. 9-11.

356. What disposition does Edmund make of his prisoners, Lear and Cordelia?

357. What do Lear and Cordelia say?

358. What traits of their characters, hitherto concealed, do they now reveal?

359. What are the contents of the note Edmund gives to the Captain?

*Ans.* Cf. V. 3. 253-256.

360. What instructions and promises does he give to the Captain?

361. What response does the Captain make?

362. Who now enter?

363. What demand does Albany make of Edmund?

364. What defiant reply does Edmund make thereto?

365. What bitter controversy do Regan and Goneril now have about Edmund?

366. In what words, spoken to Albany, does Regan reveal her purpose with regard to Edmund?

367. What does Regan say to Goneril about her physical condition?

368. What was the cause of her sudden illness?

*Ans.* Cf. V. 3. 240-242.

369. What charge does Albany make against Edmund?

370. To what does that lead?

371. Who unexpectedly appears to answer the proclamation of Edmund's herald?

372. Before the duel is fought, what charges does Edgar make against Edmund?

373. Why did Albany, as well as Edgar, challenge Edmund?

*Ans.* Because he had wronged both.

374. Why did Edgar, and not Albany, kill Edmund?

**Ans.** Because Edmund's greatest wickedness manifested itself in his conduct towards his father and brother. They, more than any other human beings, were cruelly wronged by him. Poetic Justice therefore demanded that the punishment for that wrongdoing should be meted out by Edgar, who acted as a minister of justice not only for himself but also for his father.

375. What does Goneril say to the wounded Edmund?

376. What does Albany say to Goneril about the letter?

377. What is the dramatic purpose of Albany's words, referring to Goneril: *she's desperate; govern her?*

378. What confession does Edmund make?

379. What magnanimous words does Edgar speak to his dying brother?

380. In what words does Edmund state that both moral and dramatic justice had been meted out to him?

**Ans.** *The wheel is come full circle.*

381. In what words, in another play, does Shakespeare express the same thought?

**Ans.** *The whirligig of time brings in his revenges.*  
*Twelfth Night*, V. 1. 385.

382. In what other plays has Shakespeare made use of this device of a duel?

**Ans.** In *Richard II.*, the duel between Bolingbroke and Norfolk; in *Hamlet*, that between Hamlet and Laertes; in *Twelfth Night*, that between Viola and Sir Andrew.

383. Did Albany suspect that Edgar was a man of position?

384. What expression of his feelings towards Edgar and Gloucester does Albany make to the former?

385. What *brief tale* regarding his conduct in this drama does Edgar relate?

386. What is the dramatic purpose of Edgar's reference to Kent at the end of his *brief tale*?

*Ans.* It prepares for and foreshadows the appearance of Kent, a moment later.

387. What announcement of the violent deaths of Goneril and Regan does a Gentleman make?

388. Why did Shakespeare make Goneril the agent of her sister's and her own death?

*Ans.* They had both cruelly wronged their sister and father. It would have been impossible for Lear in his weakened condition to have administered justice. Even if he could have done so it would have been too horrible. Shakespeare, therefore, manifests perfect technique in making Goneril the minister of Poetic Justice as applied to herself and Regan.

389. What dying confession of his contract with both Goneril and Regan does Edmund make?

390. What comment does Albany make on their violent deaths?

391. What proofs does Edmund give of Goneril's love for himself?

392. Just before Edmund dies, *despite of his own nature*, what good does he *mean to do*?

393. What is the dramatic purpose of this?

*Ans.* It portrays Edmund as not wholly bad; as possessing some redeeming qualities. It is a fine example of Dramatic Hedging. *Vide* Vol. 1, p. 195, question 252.

394. Who was a party with Edmund in the order to kill Cordelia?

395. Was the attempt to reverse that order too late?

396. With what words does Lear mourn Cordelia's cruel death?

397. What does he say of her voice?

398. What did he do to *the slave that was a-hanging her*?

399. What information about himself does Kent give to Lear?

400. What announcement does a Captain make?

401. What does Albany say he will give to Lear, to Kent, to Edgar?

402. In what further words does he announce that justice shall be meted out to friends and foes?

*Ans.* Cf. V. 3. 303-305.

403. What incoherent words does Lear utter just before dying?

404. What is the significance of Lear's request : *pray you, undo this button*?

405. What does Kent say of the dead Lear?

406. What marked change has taken place towards the close of the drama in Lear's emotional nature?

*Ans.* Anger and resentment against Goneril and Regan have been supplanted by grief and love for Cordelia.

407. What final words does Albany speak to Kent and Edgar?

408. What response does Kent make?

409. What is the Main Action of this drama?

*Ans.* Not Lear's act in giving his kingdom to Goneril and Regan and disinheriting Cordelia, but the *consequences* of that deed. The division of the king-

dom had been done deliberately and advisedly by Lear *before the drama begins*. He so states: *Know that we have divided in three our kingdom*. Therefore that deed is not the beginning of the action of this drama it is simply the cause of that action. The consequences resulting from that deed, as they affect Lear and the other characters in the play, constitute the Main Action.

410. What is the principal Sub-Action?

*Ans.* The consequences flowing from Gloucester's mistake in allowing himself to be deceived by Edmund, and as a result thereof, in disinheriting and attempting to kill Edgar.

411. Does the principal Sub-Action reflect the Main Action?

*Ans.* Yes. The tragedy in the latter is caused by Lear's misplaced confidence in two of his daughters; that in the former by Gloucester's misplaced confidence in his bastard son.

412. What is the subject of this drama?

*Ans.* The relation of fathers and children. It portrays, therefore, an elemental feeling.

413. What modern artist has portrayed a generous and loving father betrayed by heartless daughters?

*Ans.* Balzac in "Le Père Goriot." On this subject, cf. Froude's Essays, pp. 335, 336.

414. There is no mother in this play. Why?

*Ans.* The action is sufficiently complicated and tragic without any.

415. What is the ethical lesson of this play?

*Ans.* Men must not be fools. Lear's feeling was simply morbid, perverted sentimentality. His folly was both stupendous and ruinous. Cf. I. 2. 110-117; II. 4. 286, 287, 298-300; V. 3. 171, 172.



416. What song of Shakespeare's is a perfect commentary on this play?

*Ans.* Cf. *As You Like It*, II. 7. 174-179.

417. What does Keats say about this drama?

*Ans.* It portrays

" the fierce dispute  
Betwixt damnation and impassioned clay."

—*Sonnet on sitting down to read Lear.*

418. What is Shelley's opinion of *King Lear*?

*Ans.* In his *Defence of Poetry* he says it is the greatest drama in existence. Cf. Vol. 1., p. 46, question 177.

419. Is the division of this drama into Acts and Scenes very imperfect?

*Ans.* Yes. Cf. article on this subject by James Spedding, *Transactions New Shakespeare Society*, 1877-1879, pp. 15-20; also one by Peter Bayne, *Transactions*, etc., 1880-1885, pp. 219-226.

420. In what respect is *King Lear* unlike *Othello*, *Julius Cæsar*; in what like *Richard III*, *Macbeth*?

*Ans.* In the first two dramas the action is brought to a Climax by influences outside of, independent of the hero; in the two latter, by the will and conduct of the hero himself.

421. What is the dramatic function of the Fool?

*Ans.* I. By iteration and reiteration to impress upon Lear, and through him upon the spectators of the drama, Lear's folly. II. By the contrast between his humor and the tragedy of the drama to intensify the latter. Cf. question 260.

422. What is the origin and function of the Clown or Fool of the Shakespearian drama?

*Ans.* Comedy, according to Aristotle, had its origin in the phallic performances. These were the Bac-

chic orgies celebrated in honor of the spirits of fructification and increase in herb, beast, man. One of the characteristics of these celebrations or processions was *parrhêsia*, free speech. During these celebrations there was a special license in speech. It was allowable to mock or insult, in jest, any persons whom one chose, no matter what might be their age or position. When the Greek comedy became more developed this function was assumed by the comic characters in the drama. In the Shakesperian plays this rôle is assumed by the Clown or Fool. Cf. Vol. 1., p. 63; *Twelfth Night*, III. 1. 67-75; *Hamlet*, III. 2. 42-50.

423. Of what is Kent the personification?

*Ans.* Of calmness, kindness, wisdom. He is the antithesis of Lear's harshness and folly. He is a Character-Contrast to Lear.

424. What is the function of Oswald?

*Ans.* A Link-Person.

425. How does the Doctor in *Lear* compare with the one in *Macbeth*?

426. What examples of Character-Contrast are there in this play?

*Ans.* Lear *vs.* Kent; Goneril and Regan *vs.* Cordelia; France *vs.* Burgundy; Lear's three daughters *vs.* Gloucester's two sons; Regan and Goneril, in one family *vs.* Edmund in another; Lear *vs.* Edgar, (cf. III. 6. 101-114); Kent *vs.* Edgar. There are other similar examples.

427. Shakespeare manifests fine technique in his Character-Development in this play. What are some examples of that, and what the characteristics in each case?

428. In what form does Poetic Justice manifest itself in the cases of Lear and Gloucester ?

*Ans.* In the former, madness ; in the latter, blindness. Cf. V. 3. 173, 174.

429. What is Poetic Justice ?

*Ans.* Cf. V. 3. 303-305. *Vide* Vol. 1, p. 363, question 334.

430. Was Cordelia's death in accordance with Poetic Justice ?

*Ans.* Yes. Her sad fate was one of the results of Lear's folly. In the drama, as in human life, the sins of the father are frequently visited upon the children.

431. What examples of Character-Grouping are there in this play ?

*Ans.* I. 1 ; II. 2 ; and others.

432. There are many Asides and soliloquies in this play. What is their dramatic purpose ?

*Ans.* *Vide* Vol. 1, p. 33, question 27.

433. What are the Puns in this play ?

434. What are the examples in this play of Prose and Verse ? Why the change from one to the other ?

*Ans.* Cf. "Talks on the Study of Literature," Bates, pp. 227-254 ; "Elements of Literary Criticism," Johnson, p. 162, seq., p. 232, seq. *Vide* Vol. 1., pp. 300, 301.

435. What Greek drama treats of a theme which in many respects is similar to that of *Lear* ?

*Ans.* The *Œdipus in Colonus*, of Sophocles.

436. How do Shakespeare's *Lear* and *Cordelia* compare with the *Œdipus* and *Antigone* of Sophocles ?

**V. Collateral Reading.**

Lectures on Shakespeare, Hudson, Vol. II., pp. 220-278.

Studies in Shakespeare, Richard Grant White, pp. 183-232.

Shakespeare Characters, Charles Cowden Clarke, Chapter VII., pp. 167-191.

Shakespeare's Women, Lewes, translated by Helen Zimmern, pp. 286-297.

Short Studies in Shakespeare's Plots, Ransome, pp. 118-161.

Laocoon, Lessing, Chapter XXIII.

The Old English Dramatists, Lowell, pp. 105, 106.

Shakespeare as a Dramatic Artist, Moulton, Chapter X., pp. 202-224.

Impressions of Shakespeare's Lear, Salvini, Century Magazine, Feb'y, 1884, pp. 563-566.

King Lear: A Study in Shakespeare's Dramatic Method, Prof. Thos. R. Price, Publications of Modern Language Association, Vol. IX. [New Series, Vol. II.] 1894, pp. 165-181.

The Mad Folk of Shakespeare, Bucknill, pp. 160-235.

Shakespeare Commentaries, Gervinus, translated by F. E. Bunnett, pp. 611-643.

Lectures on Shakespeare, Coleridge, Bohn's edition, pp. 329-342.

Shakespeare—His Mind and Art, Dowden, pp. 228-244.

Characteristics of Women, Jameson, Routledge's edition, pp. 261-280.

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**William Shakespeare, Wendell, pp. 287-301.**

**Essays and Notes on Shakespeare, Hales, pp. 242-270.**

**William Shakespeare, Brandes, Vol., II., pp. 129-141.**

## VI. Pronunciation of Names.\*

Lear, lîr.

Burgundy, bŭr' gun-di.

Cornwall, cĕrn' wal.

Albany, ăl' ba-ni.

Gloucester, glĕs' tĕr.

Edgar, ed' gŭr.

Curan, cur' en.

Oswald, ăs' wald.

Goneril, gen' ĕr-il.

Regan, rĭ' gan.

Cordelia, cĕr-dĭl' ya.

\* For Key to Pronunciation *vide* pp. v, vi.



# **HENRY THE FIFTH.**





# HENRY THE FIFTH.

## I. The Source of the Plot.

There was a drama on Henry the Fifth published a short time before Shakespeare wrote his play on this subject. The former is entitled: *The Famous Victories of Henry the Fifth, Containing the Honorable Battell of Agincourt*. Shakespeare, doubtless, was familiar with this play, and probably made some use of it, not only in his *King Henry the Fifth*, but also in the *First and Second Parts of King Henry IV*.

The source to which he went for his historical facts was Holinshed's Chronicles. These he has followed quite closely.

A reprint of *The Famous Victories of Henry the Fifth* can be found in Hazlitt's "Shakespeare's Library," Part II., Vol. I., pp. 321-377.

The parts of Holinshed's Chronicles which Shakespeare dramatized in this play can be found in the Clarendon Press edition of *King Henry V.*, Preface, pp. vi-xxxv; also in Rolfe's edition, pp. 131-142.

## II. Explanatory Notes.

### ACT I.

#### PROLOGUE.

*Chorus.* Name of the actor who explains the plot and relates incidents which are omitted in the

drama, but a knowledge of which is necessary to an intelligent appreciation thereof. Cf. *Hamlet*, III. 2. 255.

*Swelling scene.* A scene or drama the interest of which increases as it progresses. Cf. *Macbeth*, I. 3. 128.

*Hounds.* Cf. *Julius Cæsar*, III. 1. 273.

*Gentles.* The audience. Cf. Act II. Prologue 35; *Mid. Night's Dream*, V. 1. 128.

*Flat, unraised spirit.* A spirit that is lacking fire, inspiration.

*This wooden O.* "The Globe theatre on Bankside, where this play was probably first acted. It was of timber and thatched, and though externally octagonal, was probably circular inside." Wright. Cf. *Antony and Cleo.*, V. 2. 81; *Mid. Night's Dream*, III. 2. 188.

*Casques.* Helmets.

*Imaginary forces.* Imagination.

*Make imaginary puissance.* Imagine an army.

*For the which supply.* In order to supply which.

## SCENE I.

The events recorded in this Act did not take place in London, but at a meeting of Parliament, held at Leicester, April 30, 1414.

*Archbishop of Canterbury.* Henry Chicheley, bishop of St. David's. He became archbishop in 1414.

*Bishop of Ely.* John Fordham, Dean of Wells. Was made bishop of Durham in 1381. Translated to Ely in 1388.

*Self.* Selfsame. Cf. Abbott, Grammar, § 20.

*Was like.* Ellipsis of *to have passed*.

*Scambling.* Struggling, scrambling. Cf. V. 2. 198.

*Lazars.* Beggars, lepers, like Lazarus, from whose name the word is derived. Cf. *Troilus and Cressida*, II. 3. 36.

*Consideration.* Reflection.

*Heady currance.* Head-strong current.

*Nor never.* Cf. Abbott, Grammar, § 406.

*Cause of policy.* Political question.

*Familiar.* Used as adverb. Cf. Abbott, Grammar, § 1.

*A charter'd libertine.* Cf. *As You Like It*, II. 7. 48, where Shakespeare uses the same figure.

*Art and practice.* Practical as contrasted with theoretical.

*Addiction.* Inclination. Cf. *Othello*, II. 2. 7. The word is now used only when the inclination is to unworthy objects. In Shakespeare's day the object of *addiction* might be good or bad.

*Companies.* Companions.

*Never noted.* Ellipsis of *was there*.

*Popularity.* Association with the populace. Cf. *popular*, IV. 1. 38.

*The strawberry grows*, seq. "It was a common opinion in the time of Shakespeare that plants growing together imbibed each other's qualities. Sweet flowers were planted near fruit trees with the idea of improving the flavor of the fruit, while ill-smelling plants were carefully cleared away lest the fruit should be tainted by them. But the strawberry was supposed to be an exception to the rule, and not to be corrupted by the evil communications of its neighbors." Rolfe.

*Which.* Refers to *contemplation*.

*Crescive.* Growing.

*His.* Its. Cf. Abbott, Grammar, § 228.

*Faculty.* "Henry's powers, during his wild life, were still growing and developing, though they had not shown themselves in action. The Bishop of Ely appears to offer a different solution of the riddle presented by Henry's character from that which the Archbishop propounded. The latter supposed that Henry's theory had been learned from practice, as he was notoriously not given to study. The Bishop, on the other hand, believed that the veil of wildness was only used as a disguise under which Henry's views of men and things were developing unobserved." Wright.

*Exhibitors.* Those who present a bill to parliament.

*Severals.* Details.

*Unhidden passages.* "The open and clear courses by which his title was derived." Wright.

## SCENE 2.

*Be resolved.* Be satisfied.

*The law Salique.* "The verie words of that supposed law are these, *In terram Salicam mulieres ne succedant*, that is to saie, into the Salike land let not women succeed." Holinshed.

*Miscreate.* Spurious, illegitimate.

*Approbation.* In approving, making good.

*Impawn.* Pledge.

*Gloze.* Interpret.

*Floods.* Rivers.

*Defunction.* Death.

*To find his title.* To provide his title.

*Convey'd himself.* Represented himself. Caused himself to be believed and accepted *heir to the Lady Lingare.*

*Hide them in a net.* Conceal them by sophistry.

*To imbare.* To lay bare, to reveal.

*Bloody flag.* Flag of defiance. Cf. *Coriolanus*, II. 1. 84; *Julius Cæsar*, V. 1. 14.

*A tragedy.* The battle of Crecy. The English army was divided into three columns. Two only were engaged in the action.

*May-morn*, seq. Henry was born August 9, 1387. At the time the Bishop of Ely spoke these words Henry was in his 27th year.

*So hath*, seq. Likewise *hath*.

*The spirituality.* The clergy.

*Lay down our proportions.* Assign the proper number of troops. Cf. verse 304 of this scene; II. 4. 45.

*Make road.* Make a raid.

*Marches.* Borders.

*Coursing snatchers.* Freebooters.

*Main intendment.* "The chief attack, directed with all their force." Wright.

*Giddy.* Hot-brained, excitable.

*Gleaned land.* Land bare of defenders.

*Fear'd.* Frightened. Cf. *Merchant of Venice*, II. 1. 9; *Antony and Cleo.*, II. 6. 24.

*The King of Scots.* David Bruce, captured by the English army under Queen Philippa, at the battle of Nevill's Cross, Oct. 17, 1346.

*Being in prey.* *Being away in search of prey.*

*Havoc.* Destroy.

*A crushed necessity.* Strained, forced. The Quartos have *curst*, which would mean perverse.

*To safeguard.* To protect. Cf. *Richard II.*, I. 2. 85.

*Like music.* Reference is to part-singing, which was common in England in Shakespeare's day.

*Boot.* Booty, prey.

*Contrariously.* By contrary ways or methods.

There is a resemblance between this description of the Commonwealth of the bees and that given by Lyly in his *Euphues*. The passage from the latter is quoted in Clarendon Press edition of this play, Preface, pp. x-xii.

*Empery.* Empire.

*A waxen epitaph.* An epitaph as perishable as wax.

*In few.* In few words; briefly.

*You savour,* seq. You are thoughtless, inconsiderate.

*A nimble galliard.* A lively dance.

*Tennis-balls.* Reference is to the game of tennis, which was common in England in the sixteenth century. Shakespeare makes several references, in addition to this one, to it. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 394, 395.

*Comes o'er us.* Reminds us. Cf. *Othello* IV. 1. 20. Or it may mean, taunts us.

*Show my sail of greatness.* "Assert my power and dignity, like a vessel before a favouring wind." Wright.

*To look.* Cf. Abbott, Grammar, § 356.

*To venge me.* To avenge me.

*God before.* Before God; I swear by God. Shakespeare frequently transposes the preposition. Wright thinks that in this instance it is "due to the exigencies of the rhyme." Cf. Abbott, Grammar, § 203.

## ACT II.

## PROLOGUE.

*Silken dalliance.* "The effeminate habits of luxurious peace, contrasted as the *parasite's silk* in *Coriolanus* (I. 9. 45), with the steel armor of the warrior." Wright.

*Hilts.* The handle of a sword. Although here in the plural reference is to a single sword. Cf. II. 1. 60.

*Would thee do.* *Would have thee to do.* Cf. Abbott, Grammar, § 349.

*Richard Earl of Cambridge.* Cousin to Henry IV., brother to the Duke of York in this play.

*Henry Lord Scroop of Masham.* The eldest son of Sir Stephen Scroop who is one of the characters in Shakespeare's *Richard II.*

*Gilt. . . . Guilt.* One of Shakespeare's word-plays of which there are many in this play. Cf. II. *Henry IV.*, IV. 5. 129; *Macbeth*, II. 5. 56.

*Conspiracy.* "The plot was to place on the throne Edmund Mortimer Earl of March." Wright. Cf. I. *Henry VI.*, II. 5. 61-92.

*Linger your patience.* Be patient and we'll arrange a play.

*Safe.* Adjective used as adverb. Cf. Abbott, Grammar, § 1.

*But, till, seq.* *We shift our scene unto Southampton when the King will come forth, and not till then.* This I think is the meaning although there is a confusion of construction. Cf. Abbott, Grammar, §§ 409-416.



## SCENE 1.

*Lieutenant Bardolph.* Shakespeare describes Bardolph as corporal in *II. Henry IV.*, II. 4. 162 ; in *III. 2. 3*, of this play.

*Ancient.* Ensign, the next in command under the lieutenant. In *III. 6. 13* Fluellen speaks of *an aunchient licutenant*, which is one of his numerous blunders. Cf. *Othello*, I. 1. 33.

*Smiles.* Probably a corruption for smites.

*Sworn brothers to France.* *Sworn brothers*, in the coming campaign in France.

*Rest.* Decision. Corporal Nym, like Dogberry, is not a master of English. His words must not be understood literally.

*Troth-plight.* Betrothed.

*Here comes.* Cf. Abbott, Grammar, § 335.

*Tike.* Dog. Term of reproach.

*Offer nothing.* Offer no violence.

*Shog off.* "Nym's word for *jog*—to move off, to go." Schmidt. Cf. *II. 3. 43*.

*Mervailous.* Marvellous.

*Perdy.* From French *par Dieu*.

*Can take.* Can stand being fired at.

*Barbason.* A demon.

*Exhale.* This may mean either draw your sword, or die.

*Tall.* Valiant, brave.

*Couple a gorge.* A meaningless phrase.

*Hound of Crete.* Probably means bloodthirsty.

*Spital.* Hospital.

*Would to bed.* Ellipsis of *go*. Cf. Abbott, Grammar, § 405.

*Compound.* Make a settlement.

*A noble.* Six shillings and eight pence.

*Quotidian tertian.* "The dame jumbles together the *quotidian* fever, the paroxysms of which recurred daily, and the *tertian*, in which the period was three days." Rolfe.

*That's the even,* seq. That's the exact statement of what it is.

*Corroborate.* This is nonsense, like much else that Pistol says.

*He passes,* seq. He indulges in, seq.

*We will live.* Even if Sir John dies *we will live*.

## SCENE 2.

*Bedfellow.* Holinshed mentions this fact.

*In head.* An armed force.

*Create.* Created. Cf. *miscreate*, I. 2. 16; *Mid. Night's Dream*, V. 1. 412; Abbott, Grammar, § 342.

*Quittance.* Requital, reward.

*Enlarge.* Discharge, set free.

*His more advice.* His reflection, consideration of what he has done.

*By his sufferance.* By suffering him to go unpunished.

*Orisons.* Prayers.

*Distemper.* Mental disturbance. In this case it was caused by drunkenness.

*Practices.* Plots.

*May it be possible.* Can it, seq. Cf. Abbott, Grammar, §§ 307-313; Prologue, I. 12; *King John*, V. 4. 21.

*A natural cause.* A cause in which *treason and murder* would naturally work together.

*Admiration.* Wonder, astonishment.

*Affluance.* Confidence.

*Complement.* Exterior. In other words, your actions and conversation were in harmony with your freedom *from gross passion*, constancy *in spirit*, seq. Cf. *Othello*, I. 1. 61-65.

*Bolted.* Sifted, as flour.

*Full-fraught.* Fully equipped.

*Which I beseech.* Which refers to *fault*. Cf. Abbott, Grammar, § 272.

*Your dear offences.* *Your grievous offences.*

*Like glorious.* *Alike glorious.* Cf. *Tempest*, III. 3. 66.

*The signs of war advance.* Raise the standards.

### SCENE 3.

*Staines.* "It was the first stage on the road from London to Southampton. At this point the Thames, in Shakespeare's time, was crossed by a wooden bridge." Wright.

*Arthur's bosom.* Mistress Quickly has not read her Bible very carefully.

*Cried out of sack.* *Cried out about sack.* Cf. Abbott, Grammar, § 174.

*Incarnate . . . carnation.* Mistress Quickly confounds these words.

*Let senses rule.* It probably means let good sense rule you.

*Pitch and Pay.* A proverbial expression, meaning cash, not credit.

*Caveto.* "Take care, be cautious." Rolfe.

*Clear thy crystals.* Wipe thine eyes.

### SCENE 4.

*Cómes.* The French King refers not to the English soldiers but to the English King. Cf. verse 9.

*To answer, seq.* To meet the attack bravely.

*To line.* Strengthen. Cf. *Macbeth*, I. 3. 112;  
I *Henry IV.* II. 3. 86.

*Fatal and neglected English.* "The fatally neglected English, neglected to our destruction." Schmidt.

*Dull.* Make callous, inert. Cf. II. 2. 9; *Hamlet*, I. 3. 64; *Othello*, II. 3. 394.

*Nor no.* Cf. Abbott, Grammar, § 406.

*Maintain'd, assembled and collected.* These verbs refer respectively to *defences, musters, preparations.*

*Whitsun morris-dance.* Cf. "Folk-Lore of Shakespeare," Dyer, 289-293.

*Humorous.* Capricious.

*In exception.* In taking exception to the message of the late ambassadors.

*Roman Brutus.* Cf. *Lucrece*, 1807-1820.

*Weak and niggardly, seq.* If the defences are insufficient they are *like a miser, seq.*

*Flesh'd upon us.* Hath preyed upon us.

*Captiv'd.* Taken captive.

*Fate.* That which he is ~~met~~ to do.

*Take up the English short.* Oppose the English promptly, and thereby stop their progress.

*Longs.* Cf. Abbott, Grammar, § 247.

*Awkward.* "Perverse, unbecoming." Schmidt. Wright explains it as "almost synonymous with sinister."

*Willing.* Wishing, desiring.

*Evenly.* In a straight line, directly.

*Requiring.* Asking. "In Shakespeare's time *require*, like *demand*, was used simply for *ask*, without the idea which has attached to both words in modern usage of asking with authority." Wright.

*Womby vaultages.* "Hollow caverns." Wright.  
Cf. IV. Prologue 4; also Abbott, Grammar, § 450.

*Odds.* Quarrels.

*Footed.* Cf. *Lear*, III. 3. 14; III. 7. 45.

### ACT III.

#### PROLOGUE.

*Imagin'd wing.* Wing of imagination.

*Hampton pier.* Cf Act. II. Prologue 30, 35, 42.

*Brave.* Beautiful, gaily equipped.

*Rivage.* Shore.

*Grapple, seq.* Follow in imagination the movement of *this navy*.

*Puissance.* Strength.

*Girded Harfleur.* Harfleur was surrounded, and besieged on all sides.

*Likes not.* Pleases not. Cf. IV. 1. 16; IV. 3. 77; *Hamlet*, II. 2. 80.

*Eke out.* Lengthen. Cf. *Pericles*, Act III. Prologue 13; *Merchant of Venice*, III. 2. 23.

#### SCENE 1.

*Aspect.* This word is always accented on the last syllable in Shakespeare's plays. Cf. Abbott, Grammar, § 490.

*Portage.* Port-hole. The socket of the eye is compared to the port-hole of a ship of war.

*O'erwhelm.* Overhang it.

*Galled rock.* A rock worn away by the movement of water.

*Swill'd.* Swallowed by.

*Bend up.* Strain. Cf. *Macbeth*, I. 7. 79.

*Fet.* Fetched. Cf. *Richard III.*, II. 2. 121.

*War-proof*, seq. *Fathers* whose bravery has been tested by war.

*Lack of argument*. Until there was no cause about which to fight.

*Slips*. Nooses in which dogs were held until they were loosed to hunt the game.

## SCENE 2.

*A case of lives*. "A set of lives. Mr. Chappell writes to me, 'Consort instruments were of several sizes and kept in one case. The sequel proves this to be a musical allusion.' A case, therefore, was a set of four." Wright.

*Plain-song*. A song without any variations.

*Preach*. Fluellen's pronunciation of the word *breach*. Fluellen was a Welshman.

*Great Duke*. The title Pistol gives to Fluellen.

*Men of mould*. Men of earth, ordinary men.

*Bawcock*. A term of endearment; chuck. Cf. IV. 1. 44.

*Swashers*. Swash-bucklers, bullies, braggarts.

*Antics*. Fools, buffoons. Cf. *Troilus and Cressida*, V. 3. 86.

*White-livered*. Vide Vol. 1, p. 169.

*Would carry coals*. "Endure affronts." Johnson. "Nares says that the phrase arose from the fact that the carriers of wood and coals were esteemed the very lowest of menials, the *servi servorum*." Rolfe.

*Handkerchers*. Shakespeare sometimes spells this word as above, sometimes *handkerchief*, e. g. *Othello*, IV. 1. 10, 18, 22. The pronunciation was *handkercher*.

*Plain pocketing up of wrongs*. Putting in my

pocket articles wrongfully taken from others. This is one of Shakespeare's plays upon words.

*Presently.* Immediately.

*Discuss.* Tell; explain. Cf. IV. 1. 87; IV. 4. 5, 29.

*Plow up.* Blow up.

*Expedition.* "Appears to be a blunder between 'experience' and 'erudition.'" Wright.

*Pioners.* Cf. *Hamlet*, I. 5. 163.

*The breff and the long.* The short and the long of it.

## SCENE 3.

*Parle.* Parley. Cf. *Hamlet*, I. 1. 62; *King John*, II. 1. 205.

*Flesh'd.* Bloody, slaughterous. *Vide*, Vol. I., p. 330.

*Precepts.* Summons, commands. Cf. Abbott, *Grammar*, § 490.

*O'erblows.* Blows over and thereby scatters.

*Heady.* Unrestrained.

*Defensible.* Capable of defending ourselves.

*Adrest.* Prepared. Cf. *II. Henry IV.*, IV. 4. 5.

## SCENE 5.

*Luxury.* Lust. Cf. *Richard III.*, III. 5. 80. Shakespeare uses this word only in the above sense.

*Slobbery.* Miry, sloppy.

*Nook-shotten.* Full of nooks, sharp corners. A term of contempt.

*Sur-reined.* Overridden, overworked.

*Barley-broth.* A term of contempt for beer.

*Roping.* Hanging down.

*Lavoltas . . corantos.* Cf. "Folk-Lore of Shakespeare," Dyer, pp. 400, 402."

*More sharper.* Cf. Abbott, Grammar, § 11.

*Spit and void.* Cf. *Merchant of Venice*, I. 3. 118.

*For achievement.* In place of a victory over us offer us his ransom. Cf. Abbott, Grammar, § 148.

## SCENE 6.

*Aunchient.* Cf. note under II. 1.

*Buxom valour.* Pistol's bombastic mode of expressing himself.

*Mutability and variation.* A confusion of the parts of speech. Cf. *Merry Wives of Windsor*, I. 2. 222, 223.

*Pax.* "The cover of the sacred chalice at mass." Schmidt. "*Pix* is no doubt what Shakespeare ought to have written. . . The *pix*, or *pyx* was the box which held the consecrated host." Wright.

*Figo.* *Fig.* A term of contempt. "The use of this contemptuous word was accompanied by an insulting gesture, in which the thumb was thrust between the first and second fingers and the hand closed." Wright. Both the term and the gesture come from Spain.

*Learn you.* *You* redundant. Cf. Abbott, Grammar, § 220. Shakespeare frequently uses *learn* in the sense of *teach*.

*A sconce.* A fortification.

*Mistook.* Mistaken.

*Bubukles.* Fluellen's word for carbuncles.

*Compelled.* Forced, exacted.

*Our cue.* Vide Vol. I. p. 272.

*There's for thy labour.* Presents were always bestowed upon heralds.



## SCENE 7.

*Pasterns.* A horse's leg.

*As if his entrails were hairs.* Like a tennis-ball, stuffed with hair.

*Hermes.* The Greek name for Mercury. Cf. Act. II. Prologue 7.

*Pure air and fire.* Cf. *Antony and Cleo.*, V. 2. 292, 293.

*Prescript.* That which is according to rule, to the prescribed order.

*A kern of Ireland.* Vide Vol. 1. p. 208.

*French hose.* Loose wide breeches.

*Strossers.* Trousers.

*The ears of the English.* Cf. *Romeo and Juliet*, III. 1. 83-85.

*Go to hazard.* The Frenchmen the night before the battle played at dice, the forfeits being the English prisoners they expected to take.

*Bate.* Abate.

*Overshot.* Overreached. Cf. *Love's Labour's Lost*, I. 1. 143.

*Peevish.* Foolish.

*Just, just.* Just so.

*Great meals of beef.* Vide Vol. 1. p. 230.

*Shrewdly.* "In a high and mischievous degree." Schmidt. Cf. verse 45 of this scene; *Hamlet*, I. 4. 1.

*Stomachs.* Note the play on the word. Cf. IV. 3. 35.

## ACT IV.

## PROLOGUE.

*Poring.* "Straining its eyes and yet seeing only

the nearest things, purblind (i. e. pore-blind)." Schmidt.

*Fills.* *Creeping murmur and poring dark*, express but one idea. They are not two nouns, but a noun clause. Hence the verb is in the singular. Cf. Abbott, Grammar, § 337.

*Paly.* *Pale.* Cf. *Romeo and Juliet*, IV. 1. 100, 101.

*Battle.* *Army.* Cf. IV. 3. 2.

*Umber'd.* *Darkened.*

*Accomplishing.* Arranging the armor on the knights.

*Over-lusty.* Very merry. Cf. *Lear*, II. 4. 10.

*Investing.* Attending, accompanying.

*Enrounded.* Surrounded. Cf. Abbott, Grammar, § 440.

*Attaint.* Infection which might result from the night air.

*Minding.* Calling to mind.

#### SCENE I.

*They.* The French.

*Dress.* Prepare.

*Likes me.* Cf. note under Act III. Prologue 32.

*Upon example.* In consequence of example.

*Legerity.* Alacrity.

*God-a-mercy.* A corruption of God have mercy. Here equivalent to thank you. Shakespeare frequently uses it in this sense.

*Popular.* Vulgar. Cf. note under I. 1. on *popularity*.

*Bawcock.* Cf. note under III. 2.

*Figo.* Cf. note under III. 6.

*A sand.* A sand bank.

*Nor is it not,* seq. Cf. Abbott, Grammar, § 406.

*Possess.* Communicate to him *any fear*. Cf. IV. 1. 278.

*To wish him.* Ellipsis of *as*. Cf. Abbott, Grammar, § 281.

*Rawly.* Hastily, without due preparation. Cf. *Macbeth*, IV. 3. 26.

*When blood is their argument.* When they are engaged in a bloody conflict.

*Who to disobey.* *Who for whom.* Cf. Abbott, Grammar, § 274.

*Do sinfully miscarry.* seq. Dies, his sins not repented of, seq.

*Before-breach.* An adverbial compound. Cf. Abbott, Grammar, § 429.

*For the which,* seq. Cf. Abbott, Grammar, § 270.

*And dying so.* Cf. Abbott, Grammar, § 378.

*Dies ill, the ill,* seq. Cf. Abbott, Grammar, § 417.

*You pay him then!* You requite him, punish him.

*An elder gun.* A gun old and worn out. Rolfe says: "A pop-gun."

*Go about.* Endeavor, attempt.

*Too round.* Too direct, too plain-spoken. Cf. *Lear*, I. 4. 58; *Twelfth Night*, II. 3. 102.

*Take thee a box,* seq. Cf. IV. 7. 118; *Measure for Measure*, II. 1. 189.

*Take thee.* Find thee.

*French crowns.* "A French crown was a common expression for a bald head; but the pun here, as Tyrwhitt remarks, may turn simply on the double meaning of crown. To cut French crowns is an allusion to the crime of clipping coin." Rolfe.

*Thy soul of adoration.* The soul or essence of the adoration paid to thee.

*The palm.* The oil used in anointing at coronation.

*The farced title.* The extended, inflated title, e. g., *His Most Gracious Majesty.*

*Distressful bread.* Bread that is earned by hard, painful labor.

*Hyperion.* The god of the sun.

*Wots.* Knows.

*Advantages.* Benefits.

*Since that my penitence,* seq. "All my almsdeeds cannot do away with the necessity for repentance." Wright.

## SCENE 2.

*Montez à cheval,* seq. "If any one should find a meaning in these ejaculations he will probably discover more than Shakespeare intended, if indeed he wrote the lines at all. The actor who took the part of the Dauphin probably had a smattering of French, and was supposed to represent the typical Frenchman." Wright.

*Dout.* A contraction for do out, meaning extinguish, put out.

*Shales.* Shells.

*Hilding.* Base, menial.

*Speculation.* O'erlooking, watching.

*Tucket sonance.* Preliminary flourish on a tucket or other musical instrument.

*Dare.* Frighten.

*Curtains.* Banners.

*Gimmal bit.* A bit made of rings.

*Trumpet.* A trumpeter.

## SCENE 3.

*Is rode.* Cf. Abbott, Grammar, §§ 295, 343.

*Mind.* Remind. Cf. IV. 3. 84.

*What's he,* seq. Cf. Abbott, Grammar, § 254.

*By Jove.* "The king prays like a Christian, and swears like a heathen." Johnson. There was a statute against the use of the name of God on the stage. Hence the form of the king's oath.

*Yearns.* Grieves.

*Feast of Crispian.* October 25th.

*On the vigil.* On the eve.

*With advantages.* With additions.

*Shall gentle his condition.* Shall advance himself to the rank of a gentleman.

*Bestow yourself.* Take your position on the battle-field.

*Likes.* Cf. note under III. Prologue.

*Engluttred.* Engulfed.

*Achieve me.* Capture or kill me.

*Native graves.* Graves in our native land.

*Break out,* seq. "Mark then how valour abounds in our English, who being dead, like an almost spent bullet glancing upon some object, break out into a second course of mischief, killing even in their mortal relapse to mother earth." Singer.

*Slovenry.* Slovenliness.

*Vaward.* Vanguard.

## SCENE 4.

*Discuss.* Cf. note under III. 2.

*Fox.* The English broadsword.

*Rim.* A part of the intestines.

*Luxurious.* Lustful. Cf. note under III. 5.

*I'll fer him.* Pistol plays upon the word as Menenius plays upon the name of Aufidius in *Coriolanus*, II. 1. 144.

*Firk him.* Beat him.

*Ferret him.* Worry him.

*Devil i' the old play.* "In the old moralities the devil was always attacked by the Vice, who belaboured him with his lath and sent him roaring off the stage." Malone. Cf. *Twelfth Night*, IV. 2. 130-141. Vide Vol. I. pp. 79, 322.

## SCENE 5.

*Sits.* Cf. Abbott, Grammar, §§ 336, 337.

*Smother up.* Up is added for emphasis, as in *stifle up*, *King John*, IV. 3. 133; *kill up*, *As You Like It*, II. 1. 62.

## SCENE 6.

*Larding.* Enriching, garnishing.

*Honour-owing.* Honorable.

*Haggled.* Mangled.

*Raught.* Reached.

*Mother.* Cf. *Twelfth Night*, II. 1. 42.

## SCENE 7.

*Kill the poyes.* The baggage of the English was guarded by boys. Some of the French attacked them and rifled the baggage.

*Skirr.* Move quickly.

*Fin'd.* Offered as a fine or ransom.

*To look our dead.* For omitted. Cf. Abbott, Grammar, § 200. The First Folio has *book*, which would mean, put in a book the names of the dead.

*Mercenary blood.* The blood of hired soldiers.

*Our vulgar.* Our common soldiers.

*Yerk.* Kick.

*In a garden.* "King Arthur won a great victory over the Saxons 'in a garden where leeks did grow,' and Saint David ordered that every one of the King's soldiers should wear a leek in his cap in honour thereof. Hence the Welsh custom of wearing the emblem on St. David's day, March 1st." Rolfe.

*Jack-sauce.* Saucy Jack.

*If that.* Cf. Abbott, Grammar, § 287.

*Touch'd.* Cf. Abbott, Grammar, § 377.

*Will return.* Nominative omitted. Cf. Abbott, Grammar, § 399.

#### SCENE 8.

*'Sblood.* God's blood.

*Lie in thy throat.* Vide, Vol. 1. p. 77.

*Of name.* Of prominence ; of rank.

#### ACT V.

#### PROLOGUE.

*Of.* From. Cf. Abbott, Grammar, § 168.

*Pales in.* Encloses, encompasses.

*Whiffler.* One who went before a procession to clear the way.

*Where that.* At which place.

*Ostent.* External show.

*As, by a lower but loving likelihood.* "Probability. The probable event which Shakespeare anticipates is of a lower degree of importance to the entry of Henry, but is one which the love of the people leads them to dwell on." Wright.

*The general.* Robert Devereux, Earl of Essex, who was sent to Ireland in 1599, to suppress Tyrone's rebellion.

*Broached.* Transfixed, as on a spit.

*The emperor coming.* Sigismund, Emperor of Germany, Henry's cousin by marriage. He landed at Dover, May 1, 1416.

*Remembering.* Calling to your remembrance; reminding.

## SCENE 1.

*Scald.* Scabby, scurvy. Cf. *Antony and Cleo.*, V. 2. 215.

*Art thou bedlam?* Art thou a lunatic?

*Parca's*, seq. *Parcae*, the Fates.

*Cadwallader.* The last British King of Wales. He was the son of Cadwallon, King of Gwynedd, whom he succeeded in 634.

*As eat it.* To is sometimes omitted after conjunctions. Cf. Abbott, Grammar, § 353.

*Astonished.* Stunned with terror.

*Gleeking.* Jestng. Vide Vol. 1. pp. 272, 273.

*Condition.* Temper, disposition.

*Huswife.* Jilt, hussy.

*Spital.* Cf. note under II. 1.

## SCENE 2.

*Peace*, seq. *Peace* be to this meeting, for which we are met.

*Bent.* Glance.

*Basilisks.* Vide Vol. 1. p. 312.

*Venom . . . have*, seq. *Venom . . . has.* Confusion of proximity. Cf. Abbott, Grammar, § 412.



*Bar.* Railing that encloses a place.

*Congreeted.* Greeted each other. A word similarly formed is *congreeing* (I. 2. 182), agreeing together.

*Why that.* *That* is redundant. Cf. Abbott, Grammar, § 287.

*It own.* *Its own.* Cf. Abbott, Grammar, § 228.

*Even-pleach'd.* "Interwoven so as to have a smooth and even surface." Schmidt.

*Leas.* Pastures.

*Darnel, hemlock, fumitory.* Cf. "Plant-Lore and Garden Craft of Shakespeare," Ellacombe, pp. 78, 121, 100. The other plants mentioned in succeeding lines are also described by Ellacombe.

*Coulter.* Ploughshare.

*Deracinate.* Uproot.

*Diffus'd.* Shapeless, disordered.

*The let.* The hindrance.

*You would.* You wish. Cf. IV. 1. 32.

*Enschedul'd.* Fully described in writing. Cf. Abbott, Grammar, § 440.

*Cursorary.* Cursory.

*Pass our accept and peremptory answer.* "We will immediately deliver our *acceptation* of these articles,—the opinion which we shall form upon them, and our peremptory answer to each particular." Malone. "I am rather disposed to regard *accept* as an adjective, and to understand by *our accept and peremptory answer*, the answer which we have accepted or adopted as decisive. A similar instance of the construction occurs in II. 4. 13: *the fatal and neglected English*, that is, the English whom we have neglected to our destruction." Wright.

*Consign.* Consent thereto, approve.

*Too nicely.* With too great particularity or persistence.

*You undid me.* You would undo me. Cf. Abbott, Grammar, § 361.

*No strength in measure.* There is a play upon the two meanings of *measure*, one of which is a dance. Cf. *Much Ado About Nothing*, II. 1. 80.

*Bound my horse.* Make my horse leap.

*Greenly.* Foolishly. Cf. *Hamlet*, IV. 5. 83.

*Nor I have no*, seq. Cf. Abbott, Grammar, § 406.

*Uncoined constancy.* "Constancy which has not been like current coin passed from one to another, but is like plain metal which has received no impression." Wright.

*Saint Denis.* The patron saint of France.

*Much at one.* Much alike.

*Cruelly.* Extremely.

*Scambling.* Cf. note under I. 1.

*The weak list.* The barrier.

*Find-faults.* Fault-finders.

*Rosed.* Crimsoned like a rose.

*Præclarissimus.* This is the spelling of Holinshed, from whom Shakespeare derived it. The word in the treaty is *præcarissimus*. Shakespeare had "small Latin," as Ben Jonson said.

*Nor . . . I have not.* Cf. Abbott, Grammar, § 406.

*That never war*, seq. That war may never raise his sword, seq. Cf. note on *advance* under II. 2.

*I kiss her.* This act was customary in announcing a betrothal. Cf. *Twelfth Night*, V. 1. 161.

*Paction.* Compact.

*Sennet.* Vide Vol. 1. p. 220.

## EPILOGUE.

*Bending author.* An author weighed down by the weight of his task.

*By starts.* With interruptions; fitfully.

*Which oft our stage, seq.* Reference is to the frequent performance on the stage of the three parts of *Henry VI.*

**III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.**

No. of  
Lines.

1063	King Henry, I, 2; II, 2; III, 1, 3, 6; IV, 1, 3, 6, 7, 8; V, 2.
310	Fluellen, III, 2, 6; IV, 1, 7, 8; V, 1.
223	Canterbury, I, 1, 2.
223	Chorus, Prologues to each Act.
163	Pistol, II, 1, 3; III, 2, 6; IV, 1, 4; V, 1.
180	Exeter, I, 2; II, 2, 4; IV, 3, 6, 7, 8; V, 2.
126	Constable, II, 4; III, 5, 7; IV, 2, 5.
121	Dauphin, II, 4; III, 5, 7; IV, 2, 5.
96	French King, II, 4; III, 5; V, 2.
81	Williams, IV, 1, 7, 8.
80	Boy, II, 1, 3; III, 2; IV, 4.
75	Gower, III, 2, 6; IV, 1, 7, 8; V, 1.
68	Burgundy, V, 2.
54	Montjoy, III, 6; IV, 3, 7.
53	Nym, II, 1, 3; III, 2.
49	Orleans, III, 7; IV, 2, 5.
34	Bardolph, II, 1, 3; III, 2.
27	Ely, I, 1, 2.
27	Westmoreland, I, 2; II, 2; IV, 3; V, 2.
24	Macmorris, III, 2.
21	Bates, IV, 1.
20	French Soldier, IV, 4.
18	Bourbon, III, 5; IV, 5.
18	Grandpré, IV, 2.
17	1st Ambassador, I, 2.
15	Cambridge, II, 2.
13	Scroop, II, 2.
13	Grey, II, 2.
12	Jamy, III, 2.
11	Rambures, III, 7; IV, 2.
9	Salisbury, IV, 2.
7	Bedford, II, 2; IV, 2.

- 7 Governor, III, 8.  
 7 Erpingham, IV, 1.  
 6 Messenger, II, 4; III, 7; IV, 2.  
 5 Gloucester, III, 6; IV, 1, 3, 7.  
 2 Court, IV, 1.  
 2 York, IV, 3.  
 2 "All," V, 2.  
 1 Warwick, IV, 8.  
 1 English Herald, IV, 8.  
 73 Katharine, III, 4; V, 2.  
 47 Hostess, II, 1, 3.  
 33 Alice, III, 4; V, 2.  
 24 Isabel, V, 2.

Gloucester. }  
 Ely. }  
 Bourbon. }  
 Grandpré. }

Bedford. }  
 Court. }  
 Nym. }  
 Messenger. }

York. }  
 Grey. }  
 Bardolph. }  
 French Soldier. }

Scroop. }  
 Montjoy. }  
 English Herald. }

Salisbury. }  
 Warwick. }  
 Erpingham. }  
 Orleans. }

Westmoreland. }  
 Jamy. }  
 Bates. }  
 Governor. }

Cambridge. }  
 Macmorris. }  
 Rambures. }  
 1st Ambassador. }

#### IV. Questions.

##### ACT I.

1. Has Shakespeare in an earlier play promised to write this one?

*Ans.* Yes. Cf. Epilogue to *II. Henry IV.*

2. Whence has Shakespeare derived material for this play?

3. What is the function of Chorus?

*Ans.* Twofold: I. To narrate events which are not or cannot be portrayed by action. Cf. Act V., Prologue, 3-6. II. To foreshadow the action of the drama.

4. Has Shakespeare elsewhere referred to the limitations of the dramatic art?

*Ans.* Yes. Cf. *Mid. Night's Dream*, V. 1. 212-221. *Vide* Vol. I. p. 289, question 99.

5. What dramatist, who was a contemporary of Shakespeare, refers to these limitations?

*Ans.* Ben Jonson, in the Prologue to *Every Man in his Humour*.

6. What are the provisions of *that self bill* about which Canterbury and Ely, at the beginning of the play, confer?

7. What answers do they make to Ely's question, *But what prevention?*

8. What do they say about the change which has taken place in the King?

9. What is Canterbury's description of the King at that time?

10. What two theories were held by Ely and Canterbury as to the causes of this change in Henry V.?

11. To what current beliefs relating to fruits and flowers, particularly strawberries, does Ely allude?

12. Is the King Henry of this play a normal development of the Prince Hal of *King Henry IV.*?

*Ans.* Yes. In the latter he manifested a fine disposition, masterful energy, intellectual acuteness, a fondness for practical jesting, fine executive talent, a philosophic view of life and its mysteries. When

he becomes king he reveals these same traits, developed, strengthened, and guided by noble ethical motives. In his case the youth was the father of the man.

13. Why has Shakespeare given this description of the change in King Henry, and of the reasons therefor?

*Ans.* Because this drama is a continuation of another drama in which his character and conduct are radically different from what they are in this one. This change, most pronounced and most sudden, makes the description and explanation thereof in this play a dramatic necessity.

14. Has this change in Prince Henry been foreshadowed in the previous dramas in which he was an actor?

*Ans.* Cf. *I. Henry IV.*, I. 2. 219-241 ; III. 1.

15. What offer has Canterbury made to the King in mitigation of this bill urg'd by the commons?

16. *How did this offer seem received?*

17. *What was the impediment that broke it off?*

18. Upon what mission does Canterbury now go?

19. For whom does King Henry ask?

20. What inquiry does Westmoreland make?

21. To what ambassador does he refer?

22. What reply does King Henry make to Westmoreland?

23. What does King Henry order Canterbury to do?

24. What warnings does he give Canterbury regarding the faithful execution of that command?

25. What does Canterbury say about the Salic law and King Henry's claim to France?

26. What answer does he make to the King's question : *May I with right and conscience make this claim ?*

27. What are the comments on that reply of Ely, Exeter, Westmoreland ?

28. What promise does Canterbury make to the King on condition he will follow the former's advice ?

29. If he does so what danger threatens, and must be guarded against ?

30. Has Scotland been *more fear'd than harm'd* as Canterbury informed the King ?

31. What example does Canterbury give to prove his assertion ?

32. What comparison, which is an example of Shakespeare's imaginative power, does Canterbury make ?

*Ans.* Cf. I. 2. 164, 165.

33. What does Lowell say about this ?

*Ans.* "There is more imagination, and power to move the imagination, in Shakespeare's *sunken wreck and sumless treasuries* than all his contemporaries together, not even excepting Marlowe, could have mustered." "The Old English Dramatists," p. 24.

34. What saying *very old and true* does Westmoreland quote, and what comment does he make thereon ?

35. What does Exeter say on this subject ?

36. What comparison between a commonwealth of the *honey-bees* and a Kingdom does Canterbury make ?

37. What does Shakespeare's description resemble ?

*Ans.* One in Lyly's *Euphues*. Vide Arber's Edi-

tion, pp. 262-264. It is cited in the Clarendon Press Edition of this play, Preface, pp. x-xii.

38. What command does King Henry give ?

39. What decision does he announce ?

40. What message does the First Ambassador from France deliver ?

41. What present from the Dauphin to King Henry does he bring ?

42. What reply does King Henry make to the First Ambassador ?

43. What message does he send to the Dauphin ?

44. When the French Ambassadors retire what is King Henry's only *thought* ?

45. What commands as to *proportions for these wars* does he give ?

46. With what punishment does he threaten the Dauphin ?

47. What has Shakespeare accomplished in Act I. ?

*Ans.* I. The causes of the Main Action of the drama have been fully set forth. II. A description of the hero, quite complete and accurate, has been given. III. The hero of the drama and some of the principal characters on the English side have been introduced in person. Some of those on the French side have been introduced, not in person but by reference to them.

## ACT II.

48. Was there an error in the division of this play into Acts in the First Folio edition, published in 1623 ?

49. What is a sure guide as to the correct division of this play into Acts ?

*Ans.* The Choruses which precede each Act.



50. What is the meaning of *silken dalliance in the wardrobe lies*?

51. What statement of the contents of this Act does Chorus give?

52. What apostrophe to England does he utter?

53. What is the nature of Sc. 1 of this Act?

*Ans.* I. Episodic. By means of it Shakespeare prevents the action of the drama beginning too quickly and too abruptly. II. Comic. By the humor in it he makes the tragic, which so soon follows, more impressive by Contrast.

54. What information about Falstaff does a Boy bring?

55. What do Nym and Pistol say of the King's treatment of Falstaff?

56. How had the King treated Falstaff?

*Ans.* Cf. *I. Henry IV.*, V. 5.

57. Of what fact do the spectators of the drama have the first intimation from the conversation between Bedford, Exeter, and Westmoreland?

58. Who are *these traitors* to whom Bedford refers?

59. Who now enter with King Henry?

60. What does King Henry say to Scroop, Cambridge, Grey?

61. What protestations of loyalty do they make?

62. Was the King fully informed of their treasonable plot?

63. Why, then, did he, by his remarks, evoke from them their protestations of loyalty?

*Ans.* To make more evident, by the contrast between their words and deeds, the baseness and wickedness of their treason, and the justice of their punishment therefor.

64. What command did King Henry give to his *Uncle of Exeter*?

65. What protests against the release of this man *who rail'd against the King's person* do Cambridge, Grey, and Scroop make?

66. Are the dramatic purpose and effect of this similar to their previous confessions of loyalty?

67. What commissions does the King give to the three traitors?

68. What confessions and what appeals do they make to the King?

69. What is King Henry's response?

70. Which of the three is most severely condemned by King Henry?

71. Why?

*Ans.* Scroop had been the King's bosom friend, and the recipient from him not only of honors but of confidence.

72. What is King Henry's description of the model man, which he had considered Scroop to be?

*Ans.* Cf. II. 2. 127-142.

73. What does Exeter do?

74. What further confessions do the traitors make?

75. What sentence does King Henry pass on them?

76. When passing sentence what noble sentiments regarding himself does the King express?

77. After the traitors have made their exit what words, brave, practical, devout, resolute, does he utter?

78. What announcement is made at the beginning of Sc. 3?

79. What description of Falstaff's death do the Hostess, Nym, Bardolph, and the Boy, give?

80. Is this description a masterly example of Pathos?

*Ans.* Yes, one of the most perfect, touching, poetic, in literature.

81. Had Shakespeare promised to make Falstaff an actor in this play?

*Ans.* Yes. Cf. Epilogue to II. *Henry IV.*

82. Why did he not do so?

*Ans.* Doubtless on reflection he perceived that, owing to the change which had taken place in King Henry, Falstaff's humor and wit, if introduced into this play, would have been out of harmony, ineffective, inartistic.

83. Does not this criticism apply equally to Nym, Bardolph, and the other boon companions of Falstaff?

*Ans.* It would did not Shakespeare guard against it by rarely putting them in the company of the King, and never making them familiar with him as they are in *King Henry IV.* In addition, Bardolph dies early in the action (III. 6), and Pistol is humiliated and disgraced.

84. Why did he introduce them at all?

*Ans.* To introduce the comic, of which they are the embodiment.

85. What instructions does Pistol give his wife?

86. What is the meaning of *Pitch and Pay*?

87. What is the motive of Pistol and his boon companions in going to France?

88. What dramatic purpose is effected by stating this?

*Ans.* It foreshadows the conduct of these men in the campaign just beginning.

89. To what place is the action of the drama now removed?

90. What orders regarding preparations for the impending war does the French King give?

91. What does the Dauphin say on this subject?

92. What is a *Whitsun morris-dance*?

93. What opinions of King Henry do the Dauphin and Constable express?

94. How does the latter's opinion compare with those of Canterbury and Ely?

95. What does the Dauphin say respecting measures of defense?

96. Does the French King endorse the Constable's estimate of King Henry?

97. What is the meaning of : *The kindred of him hath been flesh'd upon us*?

98. To what historic event, of far-reaching importance, does the French King allude?

99. What information does a Messenger give?

100. What sage remark respecting the English does the French King make?

101. What advice as to the reception of the Ambassadors and their message does the Dauphin give?

102. What message from King Henry to the French King does Exeter deliver?

103. What to the Dauphin?

104. What response does each make?

105. What has been accomplished in Act II.?

*Ans.* I. The action of the drama has been begun by : *a.* The completion of the English preparations for the invasion. *b.* The mission of the English Ambassadors to the French King. II. There has been very slight progress in the action owing to the introduction of two episodes ; that of Nym, Bar-

dolph, and their friends, which is humorous; that of Falstaff's death, which is pathetic. III. There has been a Sub-Action, viz., the arrest and condemnation of Scroop, Cambridge, Grey. IV. The introduction of those who represent the French side of the action, together with a description of their preparations to repel the English invasion.

*Note.* The notable feature of this Act, which constitutes the Growth or second division of the drama, is the absence of much action. This is owing to the nature of this drama, which, because of the subject, is more or less epic. Cf. p. 261, question 257.

### ACT III.

106. What description of the voyage of the English army to Harfleur does Chorus give?

107. What events dramatized in this Act does he mention?

108. What exhortation, spirited and brave, does King Henry address to his troops at the siege of Harfleur?

109. What do Nym and his friends say?

110. What important character in the drama now first makes his appearance?

111. How does Pistol address Fluellen?

112. What analysis of the characters of Nym, Bardolph, and Pistol, and what account of their conduct, does a Boy give?

113. Of what is this an example?

*Ans.* Shakespeare's use of narrative in the drama.

114. What observations on the conduct of the siege, also on Captains Macmorris and Jamy, does Fluellen make?

115. In what argument, ending in a quarrel, do Fluellen and Macmorris engage?

116. What brings that argument to a close?

117. What address does King Henry make to the citizens of Harfleur, urging them to surrender the town?

118. What is the Governor's reply?

119. On the surrender of the town what commands does King Henry give to his uncle Exeter?

120. What does he say regarding his own movements?

121. Who now first appears in the drama?

122. What is the subject of the conversation between Katharine and Alice?

123. Why has Shakespeare portrayed Katharine as learning English?

*Ans.* It prepares her to receive the addresses of King Henry, and later to become his wife.

124. What effect does the advance of Henry have upon the French rulers?

125. What do they say?

126. On what mission does the French King send Montjoy, the herald?

127. What spirited address does the French King make to his countrymen?

128. What contemptuous remarks about the English do the French, particularly the Dauphin and the Constable, make?

129. What decision regarding the Dauphin does the French King announce?

130. What protest does the Dauphin utter?

131. To whose bravery *at the pridge* does Fluellen bear testimony?

132. What *favor* does Pistol ask of Fluellen?

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133. What does he say of Bardolph, and of *giddy Fortune's furious fickle wheel*?

134. What comment does Fluellen make upon the latter?

135. Of what had Bardolph been guilty?

136. What is a *pax*?

137. What was the penalty for Bardolph's act?

138. Does Fluellen refuse to intercede for Bardolph, and consider his punishment well deserved?

139. What does Pistol say when he hears this?

140. What contemptuous opinion of Pistol does Gower express?

141. How does this agree with the Boy's description of Pistol in III. 2; IV. 4?

142. Does Fluellen modify his opinion of Pistol?

143. Who now enters?

144. What description of the fight at *the pridge* does Fluellen give to the King?

145. What does he tell the King of Bardolph's crime and its punishment?

146. Does King Henry approve of Bardolph's execution?

147. Is Bardolph's death in strict accord with Poetic Justice?

148. What wise opinion does King Henry express?  
*Ans.* Cf. III. 6. 105, 106.

149. Who now enters?

150. What defiant message to King Henry does Montjoy bring from the French King?

151. What response, frank, brave, defiant, does King Henry make?

152. Is Gloucester frightened by the French threats?

153. Upon whom does King Henry rely?

154. What statement of his movements does he make?

155. What did the French officers do, and what did they say, on the night before the battle of Agincourt?

156. What contemptuous opinions of the English did they express?

157. Are these opinions in harmony with those previously expressed by these men?

*Ans.* Cf. III. 5.

158. What has been accomplished in Act III.?

*Ans.* Harfleur has been taken. Every preparation has been made for the battle of Agincourt. To that degree the action of the drama has progressed.

#### ACT IV.

159. What description of the events occurring on the night preceding the battle of Agincourt does Chorus give?

160. What reflections on the *great danger* the English are in does King Henry voice?

161. What reflections of Friar Laurence resemble those of King Henry?

*Ans.* Cf. *Romeo and Juliet*, II. 3. 1-30.

162. What does the King say to Sir Thomas Erpingham?

163. What is Sir Thomas's response?

164. What are King Henry's comments thereon?

165. What does the King wish to do?

166. Who now enters?

167. What humorous conversation takes place between the King and Pistol?

168. After Pistol's exit who enters?



169. What do they say ?

170. What opinion of Fluellen does the King express ?

171. Who now enters ?

172. What does the King say to Williams about *our estate* ?

173. What does King Henry say about the King's *touch of nature* which brings him into sympathy with all men ?

*Ans. Vide* Vol. 1. p. 188, question 164.

174. What discussion now takes place between the King, Bates, and Williams as to the danger in which they are, and regarding the King's responsibility therefor ?

175. What does King Henry say about *trusting* the King's word ?

176. What criticism thereof does Williams make ?

177. What *gag* do they exchange ?

178. What wise advice does Bates give to the quarrelers ?

179. What statement of his purpose does the King make ?

180. After the soldiers retire and the King is left alone what revelation of his inmost thoughts and feelings does he make in a soliloquy ?

181. What is the function of a soliloquy in a drama ?

*Ans.* In a soliloquy the speaker simply thinks aloud. *Vide* Vol. 1. p. 33, question 27.

182. What command does the King give to Sir Thomas Erpingham ?

183. When the King is again left alone what prayer does he utter ?

184. In Sc. 1. the King appears in several situa-

tions which contrast strongly with one another. What traits of his character does he reveal?

185. What information does a Messenger bring to the French?

186. What contemptuous opinion of the English do the French leaders now express, and what boasts do they make?

187. Where had the King gone?

188. What forms of passive verbs and of participles did Shakespeare generally use?

189. What were the relative numbers of the French and English?

190. What descriptions of Salisbury do Exeter and Bedford give?

191. What wish does Westmoreland express?

192. What remarks of the King does this evoke?

193. What information about the French does Salisbury bring?

194. What change has taken place in Westmoreland's feelings?

195. What does King Henry say thereon?

196. What message to King Henry does Montjoy bring from the Constable of France?

197. What reply does King Henry send thereto?

198. What humorous events of the battle are acted in Sc. 4?

199. What opinion of Pistol does a Boy express?

200. What is the result of the battle?

201. What change has taken place in the French leaders?

202. What description of the deaths of Suffolk and York does Exeter give to King Henry?

203. Against what unwarlike act does Fluellen protest?

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204. Who have committed it?

205. What is the result of it?

206. What does Fluellen say about Alexander the Great?

207. What comparison between him and King Henry does Fluellen make?

208. What does he say about Sir John Falstaff?

209. Why this reference to Falstaff?

*Ans.* To justify the King's treatment of him.

210. What command does King Henry give to a herald?

211. What taunting words does he address to Montjoy, the French herald?

212. What request does Montjoy make of King Henry?

213. What name does King Henry give to the battle, and why?

214. What reference to the battle of Cressy does Fluellen make?

215. What humorous episode, caused by the *gage* exchanged between King Henry and Williams, now takes place?

216. What command does the King give Fluellen?

217. After Fluellen's exit what does the King instruct Warwick and Gloucester to do?

218. What tribute to Fluellen's bravery does the King pay?

219. What is the outcome of the King's joke?

220. What report as to the losses of the French and English in the battle does an English herald make to the King?

221. To whom does King Henry ascribe the credit for the victory?

222. What commands does King Henry issue?

223. What forms the subject of this Act?

*Ans.* The battle of Agincourt, together with the events immediately preceding and those immediately succeeding it.

224. Is this the Climax of the drama?

*Ans.* Yes.

### ACT V.

225. What apologetic confession of the inability of the dramatist to represent *in their huge and proper life* the events of this play does Chorus make?

226. What is his description of the contents of Act V.?

227. What insult had Pistol offered Fluellen?

228. When Pistol enters what does Fluellen say to him?

229. What is the former's reply?

230. What does Fluellen compel Pistol to do?

231. When Pistol reveals his cowardice what insults does Gower heap upon him?

232. What does Pistol, in a soliloquy, reveal as to his feelings and purposes?

233. Is this resolve in perfect harmony with his character as portrayed in the forepart of the drama?

234. Who take part in the peace conference at Troyes?

235. What does each one say?

236. What is the *capital demand* that King Henry makes?

237. What does King Henry say when wooing Katharine?

238. What answer does she finally give?

239. What humorous conversation takes place

between Burgundy and King Henry regarding the latter's wooing?

240. Does the French King give his consent to the marriage of King Henry and Katharine?

241. What is Westmoreland's report to King Henry of the result of the conference with the French King?

242. What is the only demand of King Henry to which the French King has not yielded?

243. How is that finally settled?

244. What does the French King say when giving his daughter to King Henry?

245. What does King Henry do?

246. What was in Shakespeare's time the significance of a kiss at betrothal?

247. What does Queen Isabella say regarding her daughter's betrothal?

248. What final words relating to *our marriage* does King Henry speak?

249. What does Chorus say in the Epilogue?

\* \* \* \* \*

250. What is the theme of this play?

*Ans.* It is not a portrayal of King Henry the Fifth as a man but as a race-hero; not a psychologic study of his thoughts and emotions as an individual but of him as the embodiment of the national life and spirit, as an exponent of English feudal civilization. Shakespeare therefore introduces in the play Welsh, Irish, Scotch characters. In this respect, its national character, this play is radically different from most of Shakespeare's historical dramas; e. g. *Richard III.*, *Antony and Cleopatra*.

251. What is the Main Action of the drama?

*Ans.* The war with France.

252. What advice on the subject of foreign wars had King Henry's dying father given to him?

*Ans.* Cf. *II. Henry IV.*, IV. 5. 213-216.

253. What are the Sub-Actions?

*Ans.* The treason and punishment of Scroop, Cambridge, Grey; Katharine's lesson in English; Bardolph's crime and its punishment; King Henry's humorous interview with Pistol; the interview with Williams and the *gage* which results therefrom; Fluellen's quarrel with Williams; Fluellen's punishment of Pistol after the battle.

254. What verses in this play describe accurately the relation of the Sub-Actions in a drama to the Main Action?

*Ans.* Cf. I. 2. 204-213.

255. What are the episodes in this play?

256. What is the function of an episode in a drama?

*Ans.* It temporarily stays the progress of the action. Its function is twofold: it relieves the mental and emotional strain of the spectator; it prevents too rapid movement of the action.

257. Is this play faulty when judged from the standpoint of construction?

*Ans.* Yes. It is notably deficient in action, which is the primal quality of a drama, and which, above everything else, distinguishes a drama from the other forms of poetry; viz., the epic, the lyric. This play contains many long speeches, which notwithstanding their eloquence, for they are most masterly, are a defect, as they interfere with the progress of the action.

This fault is to a great degree owing to the nature

of the subject which Shakespeare has here dramatized, viz.: a war, with a battle as the Climax of the drama. That in its nature is more epic than dramatic. "War," says Schlegel, "is an epic rather than a dramatic subject; to yield the right interest for the stage, it must be the means whereby something else is accomplished, and not the last aim and substance of the whole."

258. Did Shakespeare realize the fact that this drama was defective?

*Ans.* Unquestionably. The Choruses prove that. They are apologetic as well as explanatory.

259. While from the point of view of construction *King Henry V.* is faulty, and more or less undramatic, it yet manifests Shakespeare's genius in other respects? What are they?

*Ans.* I. His mastery in the portrayal of human character, and of its development under the innumerable influences, both subjective and objective, both active and passive, which mold a man. Of this mastery *King Henry V.* is a splendid example.

II. His eloquence, examples of which are King Henry's speeches, soliloquies, prayers; e. g., I. 2. 259-297; II. 2. 79-144; III. 1; IV. 1. 218-272; IV. 1. 277-293; IV. 3. 18-67.

III. His mastery of style, e. g., the exposition of the Salic law in I. 2.

IV. His faculty of weaving names into verse so that they become living, and to their efficiency as symbols of thought there is an added power derived from their sounds; e. g., I. 2. 33-90; III. 5. 36-49; IV. 1. 261-263; IV. 8. 70-100.

V. His portrayal of the comic, e. g., II. 1; III. 4; IV. 1; V. 1; V. 2.

VI. His phrasal power, i. e., the creation of phrases which are poetic, and possess the highest artistic and æsthetic value, which connote more than they denote, are rich in suggestion, are highly imaginative; e. g., *the air, a charter'd libertine*, I. 1. 48; *the worm-holes of long-vanish'd days*, II. 4. 86; *conscience wide as hell*, III. 3. 13; *creeping murmur*, IV. Prologue, 2.

In these respects the play is a masterpiece.

260. In what other plays has Shakespeare made use of Prologues and Epilogues?

261. What six English Kings have given Shakespeare subjects for historical dramas?

262. Into what two groups, portraying respectively strength and weakness, can they be divided?

*Ans.* The former, Henry IV., Henry V., Richard III. The latter, King John, Richard II., Henry VI.

263. In this play King Henry is portrayed as king, soldier, lover. What are the salient. what the hidden traits of his character?

*Ans.* Cf. p. 244, question 12.

264. What is one peculiarity of the scale of character-delineation in this play?

*Ans.* The hero is given not only a pre-eminent position, but he overshadows every one else. Of the verses in the play he speaks nearly one-third. No one is second to him. Fluellen speaks more verses than any other character excepting King Henry, and yet they are less than one-third the number the King speaks.

265. What are the principal traits of Fluellen's character?

266. What is one quality of this play wherein it differs from most of the Shakespearian dramas?



*Ans.* There are very few female characters in it. In addition, their part in the action is minor and passive.

267. In this respect what other Shakespeare play does it resemble?

*Ans.* *Julius Cæsar*.

268. Shakespeare's description of the French boasting previous to the battle amounts almost to a caricature of the French. He did not derive this from Holinshed. What was his dramatic purpose in it?

*Ans.* Some critics think his national sympathies affected his art. I believe, however, it was to develop Contrast, and thereby make more impressive and dramatic the humility and bravery of the English.

269. Shakespeare's portrayal of *the Boy* as the personification of unsophisticated shrewdness is a fine example of Character-Drawing. How does it compare with other similar examples of Shakespeare's work?

*Ans.* *Vide* Vol. 1. p. 366, question 355.

270. What is Shakespeare's use of Prose and Verse in this play?

*Ans.* The important parts of the play are in Verse. The secondary parts are in Prose. Henry, when speaking as King, expresses sentiments which are elevated, noble, heroic. He then uses Verse. When disguised as a private soldier (IV. 1), when wooing Katharine (V. 2), he speaks in Prose.

The minor characters; e. g., Pistol, Bardolph, Nym, Hostess, Boy, use Prose.

There are other examples.

By means of Prose and Verse Shakespeare in this

play preserves perfectly Dramatic Perspective. *Vide* Vol. 1., p. 427.

271. What proverbs does Shakespeare quote ?

272. What are some of the suggestive phrases ?

273. What examples of word-play, of punning, are there ?

274. What are the examples of Balance and Proportion ?

*Ans.* King Henry and his officers *vs.* the French King and his officers ; the English *vs.* the French army ; the loyal Englishmen *vs.* the traitors ; Fluellen *vs.* Pistol, Nym, Bardolph ; Pistol *vs.* Boy ; Katharine *vs.* Alice. There are other examples.

Balance and Proportion are not highly developed in this play.

275. How does King Henry's conduct on the night before the battle of Agincourt compare, contrast with that of Brutus on the night before the battle of Philippi ?

276. What traits of character do these two men reveal on these occasions ?

*Ans.* Brutus was an idealist. Henry V. was the thoroughly practical man of the world.

## V. Collateral Reading.

Henry the Fifth, A. J. Church, Macmillan.

Commentaries on the Historical Plays of Shakespeare, Courtenay, chapter on Henry V.

History of France, Michelet, Vol., II. Book IX., Chap. I.

Shakespeare's Life, Art and Characters, Hudson, Vol. II., pp. 105-133.

Shakespeare's Dramatic Art, Ulrici, Vol. II., Book VI., Chap. VIII.

Characters of Shakespeare's Plays, Hazlitt.

Essays and Notes on Shakespeare, Hales, pp. 145-151.

The Politics of Shakespeare's Historical Plays, Richard Simpson, Transactions New Shakespeare Society, 1874, pp. 416-419.

Shakespeare's Holinshed, W. G. Boswell-Stone, pp. 165-205.

English History in Shakespeare's Plays, Beverly E. Warner.

Shakespeare Commentaries, Gervinus, translation of F. E. Bunnett, pp. 339-352.

William Shakespeare, Wendell, pp. 180-190.

Shakespeare—His Mind and Art, Dowden, pp. 186-197.

For a scholarly article on the Character-Development of Henry V. by Prof. Moulton, *Vide* Transactions New Shakespeare Society, 1880-1886, Part III., pp. 563-571.

Shakespeare's Predecessors in the English Drama, Symonds, pp. 363-411.

William Shakespeare, Brandes, Vol. I., pp. 220-236.

## VI. Pronunciation of Names.\*

Gloucester, gles' tər.

Bedford, bed' fərd.

Salisbury, səl'z buri.

Westmoreland, west' mor-land.

Warwick, wer' ic.

Canterbury, can' tər-buri.

Ely, i' li.

Cambridge, kēm' brij.

Scroop, scrūp.

Erpingham, ər' ping-ham.

Gower, gau' ər.

Fluellen, flū-el' len.

Macmorris, mæc-mər' ris.

Jamy, jē' mæ.

Nym, nīm.

Bardolph, bār' delf.

Lewis, lū' is.

Burgundy, bū' gun-dī.

Orleans, ōr' li-anz.

Bourbon, bū' bən.

Rambures, ram' bŭres.

Grandpré, grān'' prē'.

Montjoy, ment-joi'.

Isabel, iz' a-bel.

Katharine, cath' ər-in.

\* For Key to Pronunciation *vide* pp. v, vi.



# ROMEO AND JULIET.



# ROMEO AND JULIET.

## I. The Source of the Plot.

The story of Romeo and Juliet, in one form or another, existed long before Shakespeare's day.

The two chief sources from which he derived it were, Arthur Brooke's story, in verse, entitled : *THE TRAGICALL HISTORIE of Romeus and Iuliet, written first in Italian by Bandell, and nowe in Englishe by Ar. Br.*; and *The Goodly History of the True and Constant Love between Romeus and Julietta*, in Painter's *Palace of Pleasure*.

These can be found in Hazlitt's "Shakespeare's Library," Part I., Vol. I., pp. 69-260. The latter is in the Doubleday and McClure edition of this play.

A comparative study of them and Shakespeare's play reveals the fact that Shakespeare's fidelity to these sources is of the most pronounced character; that in the composition of this play, more than in that of most of his dramas, he exercised economy of invention. The duel between Mercutio and Tybalt, and the meeting of Romeo and Paris at the tomb, resulting in the slaughter of the latter by Romeo, are about the only incidents that Shakespeare invented.

Such a study discloses his use of raw material at the beginning of his career as a dramatic writer,



and therefore throws bright light on his art. This comparative study can be found in Malone's Variorum edition, Vol. VI., pp. 1-4; Wendell's "William Shakespeare," pp. 117-122. The passage in Malone is cited by Rolfe in his edition of the play, Introduction, p. 15

## II. Explanatory Notes.

### ACT I.

#### PROLOGUE.

*Star-cross'd lovers.* The superstition that human life was very much influenced by the stars was current in Shakespeare's day. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 76-79. Cf. I. 4. 106, 107; V. 1. 24; V. 3. 111.

*Doth with,* seq. Some editions have *Do*. Cf. Abbott, Grammar, § 334.

*Two hours' traffic.* Cf. *Henry VIII.*, Prologue, 13.

#### SCENE 1.

*Carry coals.* Cf. p. 229.

*I will take the wall,* seq. "Get the better of." Schmidt.

*Here comes two.* Cf. Abbott, Grammar, § 335.

*I will bite my thumb.* This implied an insult. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 460, 461.

*Of our side.* Cf. Abbott, Grammar, § 175.

*Swashing.* Smashing.

*Art thou drawn.* Cf. Abbott, Grammar, § 374.

*Have at thee.* Attack, thrust. Cf. IV. 5. 125.

*Clubs.* "The cry of *Clubs!* in a street affray is as thoroughly of English origin as the *bite my thumb* is of Italian." Knight.

*Bills.* A pike or halberd formerly carried by the English infantry. Cf. pp. 86, 173.

*Partisans.* Cf. p. 8.

*Long sword.* The sword used in warfare. A short sword was worn in peace, as a decoration.

*Mistemper'd.* "Compounded and hardened to an ill end." Schmidt.

*Moved.* Angry.

*Canker'd with peace.* "Rust, through long years of peace, has eaten into the partisans, just as hate has into the hearts of the rival factions." Delius.

*Set . . abroach.* "To cause, in a bad sense." Schmidt.

*Saw you him to-day ?* Example of "simple past (verb) for complete present." Cf. Abbott, Grammar, § 347.

*Ware.* Aware.

*Affections.* Inclination, tendency. Cf. *Much Ado*, II. 2. 7; *Hamlet*, I. 3. 34.

*Which then, seq.* Benvolio means, Romeo wanted to be alone. So did I.

*To hear.* As omitted. Cf. Abbott, Grammar, § 281.

*Is the day so young ?* "Is it not yet noon ? *Good morrow* or *good day* was considered proper only before noon, after which *good den* was the usual salutation." Rolfe.

*Alas, that love, seq.* *Alas, that love* which apparently, and to a superficial *view* is *so gentle*, should, when put to the *proof*, when experienced, be *so tyrannous*.

*That sparing makes huge waste.* Cf. *Sonnet* I.

*To call hers, seq.* To consider hers, *in question*, that is in conversation, *exquisite*.

*Strucken.* An irregular participial formation. Cf. Abbott, Grammar, § 344.

*I'll pay that doctrine.* I'll give, render, that instruction.

## SCENE 2.

*Reckoning.* Estimation, reputation.

*The hopeful lady of my earth.* She is all I have ; is all my hope and happiness.

*Inherit.* Have possession of.

*Mine being one . . . though in reckoning none.* This is a quibble on the proverb, "one is no number." Cf. *Sonnet CXXXVI.* 8.

*Holp.* Helped.

*Crush a cup.* Drink a cup.

*Unattainted.* Not infected, sound.

## SCENE 3.

*God forbid!* The phrase *lady-bird* was used not only as a term of endearment, but also as descriptive of a woman of lax morals. When the Nurse remembers this she checks herself with, *God forbid!*

*Give leave.* Retire.

*Thou's.* Thou shalt. Cf. Abbott, Grammar, § 461.

*Teen.* Grief, pain.

*Lammas-tide.* The first of August.

*Marry.* An exclamation, supposed to be derived from the Virgin Mary. It has various meanings. Here it means surely.

*The earthquake.* There was an earthquake in England, April 6, 1580. Shakespeare may refer to this. If so he makes a dramatic mistake, as the scene of the drama was not in England but at

**Verona.** The explanation probably is that the Nurse was garrulous and often in error.

*Do bear a brain.* Do remember.

*Shake, seq.* Reference is to the earthquake.

*Rood.* Crucifix.

*Mark thee.* Designate, elect thee.

*Once.* Cf. Abbott, Grammar, § 57.

*A man of wax.* "As pretty as if he had been modelled in wax." Schmidt.

*Fish lives in the sea.* Paris's bride is like *the fish in the sea*, uncaught.

*Endart.* Cf. Abbott, Grammar, § 440.

SCENE 4.

*Spoke.* Cf. Abbott, Grammar, § 343.

*The date, seq.* It is unfashionable now to speak such a *speech*. It was formerly the custom for Maskers to do so.

*A measure.* A grave, stately dance.

*A torch.* Maskers were always accompanied by a torch-bearer. Cf. *Merchant of Venice*, II. 4. 5.

*Empierced.* Cf. Abbott, Grammar, § 440.

*Rushes.* "A plant of the genus *Juncus*; used, before the introduction of carpets, to strew the floors of apartments." Schmidt.

*Dun's the mouse, seq.* "Allusion to a rural pastime called *dun in the mire*, in which a log of wood represented a horse, and was to be lifted by the company." Schmidt. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 378, 379.

*Sir-reverence.* "A contraction of 'save reverence' (*salva reverentia*), used as an apology for saying what might be deemed improper." Rolfe.

*Burn daylight.* "A proverbial expression used when candles are lighted in the daytime." Steevens.

*Five wits.* Cf. *Much Ado*, I. 1. 66.

*To-night.* Last night. Cf. II. 4. 2.

*Queen Mab.* She is called Titania in *Mid. Night's Dream*. Cf. "Folk-Lore of Shakespeare," Dyer, Chapter 1.

*The fairies' midwife.* "Not midwife to the fairies, but the fairy whose department it was to deliver the fancies of sleeping men of their dreams, those *children of an idle brain*. Steevens. T. Warton believes she was so called 'because it was her peculiar employment to steal the new-born babe in the night, and to leave another in its place.'" Rolfe.

*Agate-stone.* "A stone of the flint kind, often worn in rings, with little figures cut in it." Schmidt.

*Atomies.* Creatures as small as atoms.

*Sweetmeats.* "That is *kissing comfits*. These artificial aids to perfume the breath are mentioned by Falstaff, in *Merry Wives of Windsor*, V. 5. 22." Malone.

*Healts.* Toasts drunk to one's health.

*Elf-locks.* Locks of hair matted together by the elves or fairies.

*Fantasy.* Imagination.

*Expire.* The intransitive verb is used transitively. Cf. Abbott, Grammar, § 293.

*Clos'd.* Enclosed. Cf. V. 2. 30.

## SCENE 5.

*Trencher.* A plate.

*Joint-stool.* "A stool made with joints, a folding-chair." Schmidt.

*March-pane.* "A sweet biscuit composed of sugar and almonds." Schmidt.

*Welcome, gentlemen.* This is addressed to the Maskers, Romeo and his friends.

*A hall, a hall!* A cry meaning give us more room.

*Turn the tables up.* Tables at that time were simply loose boards supported by four legs. When removed they were folded or *turned up*.

*Cousin Capulet.* Described in I. 2. 67 as *mine uncle Capulet*. Vide Vol. I. p. 59. Cf. III. 1. 151.

*Beauty too rich for use.* Cf. Wordsworth's poem, "She was a Phantom of delight," seq.

*What dares. Why dares.* Cf. Abbott, Grammar, § 253.

*Antic face.* Face covered with a mask.

*Portly.* Well-behaved, well-bred.

*Cock-a-hoop.* "You will pick a quarrel, you will play the bully; perhaps with allusion to the custom of making cocks fight within a broad hoop, to prevent their quitting each other." Schmidt.

*Scathe.* Injure.

*Contrary.* Oppose. The accent is on the second syllable. Cf. Abbott, Grammar, § 490.

*Well said.* "Spoken well or to the purpose." Schmidt.

*Princox.* A pert boy.

*Patience perforce.* A proverbial expression for, I must of necessity be patient.

*Fine.* Penalty, penance.

*Palmer.* One who bears a palm-branch, in token of having made a pilgrimage to Palestine.

*Let lips do,* seq. "Juliet has said that *palm to palm is holy palmer's kiss*. She afterwards says that

palmer's have lips *that they must use in prayer*. Romeo replies that the prayer of his lips is that they may *do what hands do*, that is, that they may kiss." Mason.

*Kissing her.* Kissing in public was not thought indecorous at that time.

*You kiss by the book.* According to the rule or established custom. Cf. *Fights by the book*, seq. III. 1. 106; also p. 105.

*What is*, seq. Who is. Cf. I. 5. 130, 132, 134; Abbott, Grammar, § 254.

*Marry.* Vide Vol. 1. p. 313.

*Withal.* The emphatic form of *with*. Cf. Abbott, Grammar, §§ 196, 12.

*Chinks.* "Clinking money." Schmidt. Used now as slang in the same sense.

*My life*, seq. My life is at the mercy of my foe.

*Towards.* In preparation, ready.

## ACT II.

### PROLOGUE.

*Enter Chorus.* "Johnson remarks: 'The use of this Chorus is not easily discovered. It conduces nothing to the progress of the play, but relates what is already known, or what the next scene will show; and relates it without adding the improvement of any moral sentiment.' Ulrici calls it 'one of the *without-book prologues* of I. 4. 7,' and believes that Shakespeare could not have written it." Rolfe.

*That fair . . . fair.* Beautiful person; fair one.

*Complain.* Lament.

*Passion.* Love. Cf. *Twelfth Night*, II. 4. 97.

*Extremities.* Cruelties, sufferings.

SCENE 1.

*Dull earth.* "Romeo's epithet for his small world of man, the earthlier portion of himself." Clarke.

*Thy centre.* Cf. *Sonnet*, CXLVI. 1.

*Humours! Passion!* One humorous, one passionate. The abstract is here used for the concrete, as frequently. Cf. Schmidt, "Shakespeare Lexicon," pp. 1421-1423.

*Young Abraham Cupid.* "In derision of the eternal boyhood of Cupid, though in fact, he was at least as old as father Abraham." Schmidt. Cf. *Love's Labour's Lost*, III. 1. 182; V. 2. 10, 11.

*King Cophetua.* A legendary African King who wooed and married Penelophon, a beggar maid. He forms the subject of a ballad which was popular in Shakespeare's day.

*Ape.* Used sometimes, as here, as a term of endearment.

*Circle.* The reference here is to the ring drawn by magicians.

*Humorous.* Damp, moist. "In an ambiguous sense: *moist* and *capricious*, full of such humours as characterize lovers, and as whose personification Mercutio had just conjured Romeo under the collective name *humours*." Delius.

*Truckle-bed.* Trundle-bed. A bed on wheels that can be rolled under another bed.

SCENE 2.

*He jests.* Romeo has heard Mercutio, and refers to him.

*Be not her maid.* Do not remain unmarried. Cf. *Mid. Nights' Dream*, I. 1. 67-78.



*Owes.* Owns.

*Bescreen'd.* Cf. Abbott, Grammar, § 438.

*Dislike.* Displease.

*Let.* Hindrance.

*Prorogued.* Delayed. Cf. IV. 1. 48.

*Adventure.* Run all risks.

*Farewell compliment.* "Away with formality!"  
*Rolfe.*

*Fond.* Tender, loving.

*Strange.* Distant, estranged, not familiar.

*Like the lightning.* Cf. *Mid. Night's Dream*, I. 1.  
 145-148.

*Frank.* Generous, liberal. Cf. *Lear*, III. 4. 20;  
*Sonnet*, IV. 4.

*Substantial.* A quadrisyllable. Cf. Abbott, Grammar, § 479,

*Bent.* Tendency, inclination.

*Tassel-gentle.* The male hawk.

*A wanton's, seq.* One playing, dallying.

*Gyves.* Fetters.

*Dear hap.* Good fortune.

### SCENE 3.

*Grey-eyed.* "Beginning to grow bright."  
*Schmidt.* *Grey* is here used to describe the light in the heavens just as day dawns.

*Flecked.* Spotted, dappled.

*Osier.* The water-willow.

*Mickle.* Much.

*Nought so vile, seq.* Cf. *Henry V.*, IV. 1. 1-12.

*Grace.* Goodness, virtue.

*Canker.* A worm that preys upon blossoms. Cf. *Sonnet*, XXXV. 4; *Mid. Night's Dream*, II. 2. 3.

*Distemperature.* Disorder.

*Steads.* Benefits.

*Homely.* Direct, simple, free from circumlocution.

*Riddling confession.* A confession full of riddles, enigmas.

*To season love.* Cf. *Twelfth Night*, I. 1. 30, 31.

*Love did read by rote.* "Consisted of phrases learned by heart, but knew nothing of the true character of love." Schmidt.

*I stand on sudden haste.* I must be quick.

#### SCENE 4.

*To-night.* Last night. Cf. I. 4. 50. Used in same sense in *Much Ado*, III. 5. 33, and elsewhere.

*Dares, being dared.* Is brave enough, ventures, being challenged. An example of Shakespeare's play upon words.

*Pin.* A term in archery describing the middle point of the butt, the center.

*Butt-shaft.* "A kind of arrow used for shooting at butts, formed without a barb, so as to be easily extracted." Nares.

*Prince of cats.* "*Tybert* or *Tybalt* was the name of the cat in the History of Reynard the Fox. This circumstance is alluded to here ; also in III. 1. 78-80." Schmidt.

*Captain of compliments.* Ceremonious, courteous, courtly.

*Prick-song.* Music sung from notes. The notes were expressed by pricks or dots.

*Me.* Ethical dative. Cf. III. 1. 6. ; Abbott, Grammar, § 220.

*Duellist.* Duels were common in England in

Shakespeare's day. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 478, 479; *As You Like It*, V. 4. 49-108.

*First house*. A duellist of the first rank.

*Passado*. A thrust in fencing. Cf. III. 1. 88.

*Punto reverso*. "A back-handed stroke or cut." Schmidt. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 379-381.

*The hay*. "From the Italian *hai*, habet, he has it, a home-thrust in fencing." Schmidt.

*Without his roe*. "'That is, he comes but half himself; he is only a sigh—*O me!* that is *me O!* the half of his name,' Seymour. It may mean without his mistress, whom he has had to leave; *roe* meaning a female deer as well as the spawn of a fish." Rolfe.

*Slop*. Large, loose trousers. Cf. *Much Ado*, III. 2. 35, 36.

*Counterfeit*. You deceived us, you gave us the slip.

*Pump*. "A light shoe (often worn with ribbons formed into the shape of flowers)." Schmidt.

*Singular*. The only one of its kind, unparalleled, rare.

*Single-soled*, seq. "A quibble on *sole* and *soul*—having but one sole, and silly, contemptible." Schmidt.

*Was I with you?* seq. Am I now square with you?

*Sweeting*. A kind of sweet apple.

*Cheveril*. "Roebuck-leather; symbol of flexibility." Schmidt.

*Natural*. Idiot.

*Gear*. Business, matter.

*God ye*. God give ye.

*Confidence.* Conference, as in *Much Ado*, III. 5. 3. Benvolio's *indite* is intended to mock the Nurse's *confidence*.

*Ropery.* Roguery.

*Jacks.* A term of contempt for a saucy fellow.

*Shall.* Cf. Abbott, Grammar, § 315.

*Flirt-gills.* Women of light behavior.

*Skains-mate.* Companion. This is probably correct, although the meaning is doubtful.

*A tackled stair.* A rope ladder.

*Top-gallant.* The sail of a ship above the top-sail. Here used metaphorically for the summit, the pinnacle.

*I'll quit.* I'll requite, repay.

*Keep counsel.* Keep a secret.

*Lay knife aboard.* "To board, to grapple." Schmidt.

*Versal.* Universal.

*The dog's name.* *R* was called the dog's letter.

*Sententious.* The Nurse means sentence.

*Before, and apace.* Go ahead, and do so quickly. Cf. III. 2. 1.

#### SCENE 5.

*Love.* Venus, the goddess of love.

*News . . them.* Vide Vol. I. p. 10.

*Stay the circumstance.* Wait for particulars.

*O' t' other.* On the other.

*Coil.* Vide Vol. I. p. 380.

#### SCENE 6.

*Fire and powder.* Cf. III. 3. 132; V. 1. 64.

*His.* Its. Cf. Abbott, Grammar, § 228.

*Vanity.* Vain delight. Cf. I. 1. 184.

*Confessor.* Accent on the first syllable. Cf. Abbott, Grammar, § 492.

*Heap'd up.* Piled up; metaphorically, increased, grown.

*Blazon it.* Declare it.

*Conceit.* Conception, imagination. Cf. IV. 3. 37.

*Beggars.* Cf. *Antony and Cleo.*, I. 1. 15.

### ACT III.

#### SCENE 1.

*Me.* Cf. note under II. 4.

*Operation.* Agency, effect. Cf. *II. Henry IV.*, IV. 3. 104.

*Jack.* Cf. note under II. 4.

*Addle.* "In a morbid state; originally applied to eggs, and then to a weak brain." Schmidt.

*Tutor me, seq.* Teach me not to quarrel.

*Good den.* Good evening. Cf. I. 2. 58, 59.

*Consort'st.* The noun *consort* sometimes meant a company of musicians playing together. Hence Mercutio's response.

*Zounds.* Vide Vol. I. p. 7.

*I will not, seq.* Shakespeare frequently repeats the personal pronoun *I* at the end of a sentence. Cf. III. 5. 12; *Two Gentlemen of Verona*, V. 4. 132; *Richard III.*, III. 2. 78. For the double negative, cf. Abbott, Grammar, § 406.

*Tender.* Hold dear, cherish.

*La stoccata.* A thrust in fencing.

*Dry-beat.* Cudgel soundly. Cf. IV. 4. 125.

*Pilcher.* Scabbard.

*Passado.* Cf. note under II. 4.

*Bandyng.* Quarreling.

*Sped.* Dispatched, undone.

*Fight by the book*, seq. Cf. note under I. 5.

*Aspir'd.* Ascended to. For the transitive use of the verb, cf. Abbott, Grammar, § 291.

*Untimely.* Ibid., § 1.

*Depend.* "Impend." Schimdt. Cf. *Lucrece*, 1615.

*Respective lenity.* A lenity that respects my relationship to Tybalt, resulting from my marriage to Juliet.

*Conduct.* Conductor, guide.

*Mercutio's soul.* Cf. *Henry V.*, IV. 6. 15, seq.

*Fortune's fool.* The sport of Fortune. Cf. *Lear*, IV. 6. 195; *Hamlet*, I. 4. 54.

*Discover.* Reveal.

*Manage.* Cause and manner.

*Spoke him fair.* Spoke gently to him.

*Nice.* Vide Vol. I. p. 119.

*Envious.* Malignant. Cf. I. 1. 157; III. 1. 173.

*Concludes.* Cf. Abbott, Grammar, § 291.

*Exile.* Ibid., § 490.

*Purchase out.* Redeem, buy out.

## SCENE 2.

*Apace.* Cf. note under II. 4.

*Phaethon.* The son of Helios, the sun-god, and Prote. Cf. *Richard II.*, III. 3. 178; *III. Henry VI.*, I. 4. 33; II. 6. 12.

*Runaway's eyes.* The *Runaway* is, I believe, Cupid. The meaning is uncertain. Cf. *Merchant of Venice*, II. 6. 32-50. The subject is exhaustively discussed in Furness's Variorum edition of this play, Appendix, pp. 367-395.

*Civil.* "Grave, sober." Rolfe.

*Learn.* Vide Vol. I. p. 382. Cf. also IV. 2. 17.

*Hood my unmann'd blood.* "The terms are taken from falconry. The hawk was *hooded* till ready to let fly at the game. An *unmann'd* hawk was one not sufficiently trained to know the voice of her keeper. To *bate* was to flutter or flap the wings, as the hawk did when unhooded and eager to fly." Rolfe.

*Strange.* Newly experienced.

*New robes.* Cf. *Much Ado*, III. 2. 5-7.

*Envious.* Cf. note under III. 1.

*I.* This was used in Shakespeare's day to mean either *aye* or the personal pronoun *I*. Hence the play on the words.

*Cockatrice.* The look of the fabled *cockatrice* was believed to be fatal.

*Determine of.* Settle, decide.

*God save the mark!* "God have mercy." Schmidt.

*Gore-blood.* Congealed, clotted *blood*.

*Swounded.* Swooned.

*Serpent heart.* Cf. *Macbeth*, I. 5. 66.

*Poor my lord.* Cf. Abbott, Grammar, § 18.

*Worser.* *Ibid.*, § 11.

*Needly will.* Needs to be.

*Modern.* Vide Vol. I. p. 228.

*Rearward.* Literally the rearguard of an army. Figuratively, something that follows. Cf. *Sonnet*, XC. 6; *Much Ado*, IV. 1. 128.

*Wash they.* Not an interrogation. Let them *wash*.

*Wot.* Know.

SCENE 3.

*Fearful.* Filled with fear.

*Parts.* Endowments, gifts. Cf. III. 5. 183; *Sonnet*, XVII. 4; LXIX. 1.

*Rush'd aside.* "Has openly and with partial eagerness eluded the law." Schmidt.

*Validity.* Vide Vol. I. p. 55.

*Courtship.* The word has two meanings; civility, elegance of manner; also courting, wooing. Schmidt says these two meanings blend in the word as here used by Romeo.

*Mean.* Means. Shakespeare uses the word both in the singular and plural, with the same meaning. Cf. V. 3. 240.

*Confessor.* Cf. note under II. 6.

*Adversity's sweet milk.* Cf. *Macbeth*, IV. 3. 98.

*Displant.* Transplant.

*Prevails not.* Has no effect; avails not.

*When that.* *That* is a conjunctive affix. Cf. Abbott, Grammar, § 287.

*Dispute.* Reason with.

*O.* Affliction, grief.

*Conceal'd.* "Secretly married." Schmidt.

*Better temper'd.* Better conditioned, of a better quality.

*Like powder*, seq. "The ancient English soldiers, using matchlocks instead of flints, were obliged to carry a lighted *match* hanging at their belts, very near to the wooden *flask* in which they kept their powder." Steevens.

*Die miserable.* Cf. Abbott, Grammar, § 1.

*Blaze.* Cf. note on *blazon*, II. 6.



*Here stands*, seq. Upon this depends your future.  
*So brief to part*. Cf. Abbott, Grammar, §§ 1, 420.

## SCENE 4.

*Mew'd up*. Vide Vol. I. p. 264.  
*Afore me*. By my life, by my soul.

## SCENE 5.

*Lace*. Cf. *Macbeth*, II. 3. 118.  
*Torch-bearer*. Cf. note under I. 4.  
*The pale reflex*, seq. The light of the moon shining through the clouds.  
*Cynthia*. Diana, goddess of the moon and of chastity.

*Nor that is not*. Cf. III. 5. 111; also Abbott, Grammar, § 406.

*Division*. "Variation, modulation." Schmidt.

*The lark*, seq. "The toad having beautiful eyes, and the lark very ugly ones, it was a popular tradition that they had changed eyes." Warburton. Cf. "Folk-Lore of Shakespeare," Dyer, p. 126.

*Affray*. Frighten.

*Hunt's up*. "A tune played to waken sportsmen." Schmidt.

*Sorrow drinks*. Vide Vol. I, p. 273.

*Procures*, seq. Brings her.

*Feeling*. Heartfelt. Cf. Abbott, Grammar, § 3.

*Be*. Ibid., § 300.

*Like he*. Ibid., § 206.

*Shall give*. Ibid., § 244.

*I shall never be satisfied*, seq. "The several interpretations of which this ambiguous speech is capable are, I suppose : I. *I never shall be satisfied with Romeo*. II. *I never shall be satisfied with Romeo till*

*I behold him.* III. *I never shall be satisfied with Romeo till I behold him—dead.* IV. *Till I behold him—dead—is my poor heart.* V. *Dead—is my poor heart, so for a kinsman vext.* Daniel.

*Temper.* Mix.

*Tidings.* Used by Shakespeare as both singular and plural, like *news*.

*Nor I look'd not.* Cf. III. 5. 21; also Abbott, Grammar, § 406.

*Take me with you.* Let me understand.

*Wrought.* "Effected; brought about." Schmidt.

*Chop-logic.* Reasoner, sophist.

*Minion.* A pert, saucy person.

*Fettle.* Dress.

*Hilding.* A base, menial wretch.

*Prudence.* Wiseacre. The abstract for the concrete. Cf. note below.

*God-den.* Good evening. Cf. note under I. 1.

*Gossips' bowl.* Vide Vol. I, p. 268.

*Parts.* Cf. note under III. 3.

*Mammet.* Doll, puppet.

*Sweet my mother.* Cf. Abbott, Grammar, § 13.

*Beshrew.* A mild form of imprecation; woe *my very heart*.

*Ancient damnation.* Old sinner. The abstract is used for the concrete. Cf. Schmidt, "Shakespeare Lexicon," pp. 1421-1423.

## ACT IV.

### SCENE 1.

*Nothing slow to slack,* seq. This is an example of the duplication of negative words, frequent in Shakespeare, which are intended to express the pos-

*itive.* Paris means I do not wish to *slacken his haste—the time is not very short.*

*Uneven.* Not straight, direct.

*Evening mass.* Probably vespers, although there is *evening mass* in the Roman Catholic Church.

*Entreat the time alone.* Request you to retire and leave us alone.

*Shield.* Forbid, avert.

*Prorogue.* Cf. note under II. 2.

*Knife.* "It was the custom of the time for ladies to wear daggers at their girdles." White.

*The label.* "A seal appended to a deed, as the custom was of old." Schmidt.

*Extremes.* Calamities, dangers.

*Commission.* Authority, warrant.

*Be not so long.* Delay not.

*Reeky.* Foul.

*Chapless.* Without a jaw.

*Surcease.* Stop.

*Two and forty hours.* Juliet drinks the potion on Tuesday evening. She awakens early on Thursday morning.

*Drift.* Plan, purpose.

*Inconstant toy.* Foolish whim, odd conceit.

*Get you gone.* Cf. Abbott, Grammar, § 296.

## SCENE 2.

*Cunning.* Well-instructed, skilful.

*Peevish.* Foolish.

*Harlotry.* A term of contempt for a silly woman.

*Learned,* Cf. note under III. 2.

*Becomed.* Proper, decorous. Cf. Abbott, Grammar, §§ 294, 374.

*Closet.* Any private room, chamber.

SCENE 3.

*Cross.* Perverse.

*Behoveful.* Expedient, fit.

*Fear thrills.* Relative omitted. Cf. Abbott, Grammar, § 244.

*Dagger.* Knives and daggers were part of the accoutrements of a bride.

*Tried.* Proved, tested.

*Healthsome.* Wholesome.

*Conceit.* Cf. note under II. 6.

*Receptacle.* Accent on the first syllable. Cf. Abbott, Grammar, § 492.

*Festering.* Decaying. Cf. *Sonnet*, XCIV. 14; *Henry V.*, IV. 3. 88.

*Spirits resort.* Cf. "Folk-Lore of Shakespeare," Dyer, p. 358, seq.

*Mandrakes.* "The plant *Atropa mandragora*, the root of which was thought to resemble the human figure, and to cause madness and even death, when torn from the ground." Schmidt.

*Distraught.* Crazy.

SCENE 4.

*Pastry.* The room where the pastry was made.

*Curfew-bell.* "As the curfew was rung in the evening, the only way to explain this is to assume that it means the 'bell ordinarily used for that purpose.' Schmidt. Nares says: 'At the regular time it probably was called simply the *curfew*; at others, if it was known that the same bell was used, it might be said that the *curfew-bell* had rung.'" Rolfe.

*Cot-quean.* "A man who busies himself with women's affairs." Schmidt.

*Mouse-hunt.* A lady's man.

*Jealous-hood.* Jealousy. The abstract for the concrete. Cf. note under III. 5.

*Logger-head.* A dolt, a blockhead.

#### SCENE 5.

*Thought.* Expected.

*Labour.* Painful exertion.

*Detestable.* Accent on the first syllable. Cf. Abbott, Grammar, § 492.

*Uncomfortable.* Cheerless, joyless.

*Rosemary.* The rosemary that had been brought for the wedding was now to be used for the funeral.

*Lower.* Frown upon.

*Merry dump.* A *dump* was a melancholy strain of music. Peter's use of *merry* is simply an error or a joke on his part.

*The gleek.* A scoff, a jest.

*The minstrel.* "It is impossible to say what is the joke in *give you the minstrel*, unless it is a play upon *gleeman*, a minstrel. The reply of the musician may, perhaps, mean 'that he will retort by calling Peter, the servant to the minstrel.' White." Rolfe.

*Dry-beat.* Cf. note under III. 1.

*Catling.* Catgut. Here applied to one of the musicians as a name, by Peter, as was also *Rebeck*, a three-stringed fiddle.

*Jack.* Cf. note under II. 4.

#### ACT V.

#### SCENE 1.

*Flattering truth.* *Flattering* means illusive, as it also does in II. 2. 141.

*My bosom's lord.* My heart.

*She is well.* Cf. IV. 5. 76.

*Presently.* Immediately. Cf. V. 1. 51.

*Misadventure.* Misfortune. Cf. *Prologue*, 7.

*Which.* Who. Cf. Abbott, Grammar, § 265.

*Culling of.* Ibid, § 178.

*Simples.* "A single ingredient in a compound, especially in a compounded medicine." Schmidt.

*Caitiff.* Generally used by Shakespeare as a noun. It means wretch. Here used as an adjective to add emphasis.

*Soon-speeding gear.* Poison that acts quickly.

*Any he.* Cf. Abbott, Grammar, § 224.

*Starveth.* "Look out hungrily." Rolfe.

*Hangs.* Cf. Abbott, Grammar, § 336.

## SCENE 2.

*To associate, seq.* It was a rule of the Franciscans, of which order Friar Laurence and Friar John were both members, that they should not leave the monastery alone. They always went in couples.

*Infection.* A quadrisyllable. Cf. Abbott, Grammar, § 479.

*Nice.* Insignificant, trifling, as in III. 1. 159.

*Crow.* Crowbar.

*This three.* Cf. Abbott, Grammar, § 87.

*Beshrew me.* Blame me. This is the only instance in which Shakespeare uses this verb in the infinitive.

## SCENE 3.

*Lay thee along.* That is, at full length. Cf. *As You Like It*, II. 1. 30; *Julius Cæsar*, III. 1. 115.

*Adventure.* Cf. note under II. 2.

*To cross.* To interfere with.

*Jealous.* Suspicious.

*Savage-wild.* Cf. Abbott, Grammar, § 2.

*I doubt.* I distrust.

*Enforce.* Force, constrain.

*Peruse.* Examine, survey.

*Betossed.* Agitated.

*A lantern.* "A turret full of windows, by means of which cathedrals are illuminated." Schmidt.

*Presence.* Presence chamber, state-room.

*Still.* Constantly. Cf. Abbott, Grammar, § 69.

*Dateless.* Eternal. Cf. *Sonnet*, XXX. 6; *Richard II.*, I. 3. 151.

*Engrossing.* All absorbing.

*Masterless.* Having no owner.

*Unkind.* Accent on first syllable. Cf. Schmidt, "Shakespeare Lexicon," pp. 1413-1415; Abbott, Grammar, § 490.

*Comfortable friar.* Friar who can give comfort. Cf. Abbott, Grammar, § 3.

*Timeless.* Untimely, premature.

*Attach.* Arrest.

*Without circumstance.* Cf. note under II. 5.

*His house.* Its sheath. Cf. Abbott, Grammar, § 228.

*Exile.* Accent on second syllable. Cf. Abbott, Grammar, § 490.

*Manners.* Shakespeare uses *manners* either as singular or plural, same as *news*, *tidings*.

*As this.* As is redundant. It is frequently so with definitions of time. Cf. Abbott, Grammar, § 114.

*Which.* Cf. note under V. 1.

*Her come.* To omitted. Cf. Abbott, Grammar, § 350.

*Still.* Ever, always.

*In post.* In haste.

*What made your master, seq.* What was your master doing, seq.

*Pothecary.* This form of the word was as common as *apothecary*.

*Glooming.* Gloomy.

III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.

No. of  
Lines.

618	Romeo, I, 1, 2, 4, 5; II, 1, 2, 3, 4, 6; III, 1, 3, 5; V, 1, 3.
350	Friar Laurence, II, 3, 6; III, 3; IV, 1, 5; V, 2, 3.
273	Mercutio, I, 4; II, 1, 4; III, 1.
269	Capulet, I, 1, 2, 5; III, 4, 5; IV, 2, 4, 5; V, 3.
161	Benvolio, I, 1, 2, 4, 5; II, 1, 4; III, 1.
75	Prince, I, 1; III, 1; V, 3.
69	Paris, I, 2; III, 4; IV, 1, 5; V, 3.
41	Sampson, I, 1.
41	Montague, I, 1; III, 1; V, 3.
38	1st Servant, I, 2, 3, 5; IV, 4.
37	Peter, II, 4; IV, 5.
36	Tybalt, I, 1, 5; III, 1.
32	Balthasar, V, 1, 3.
24	Gregory, I, 1.
19	1st Watchman, V, 3.
16	1st Musician, IV, 5.
14	2d Servant, I, 5; IV, 2, 4.
14	Prologue to Act I.
14	Chorus to Act II.
13	Friar John, V, 2.
9	Page, V, 3.
7	Apothecary, V, 1.
6	1st Citizen, I, 1; III, 1.
6	2d Musician, IV, 5.
5	Abraham, I, 1.
3	2d Capulet, I, 5.
3	3d Watchman, V, 3.
1	3d Musician, IV, 5.
1	2d Watchman, V, 3.
541	Juliet, I, 3, 5; II, 2, 5, 6; III, 2, 5; IV, 1, 2, 3; V, 3.
290	Nurse, I, 3, 5; II, 2, 4, 5; III, 2, 3, 5; IV, 2, 4, 5.
115	Lady Capulet, I, 1, 3, 5; III, 1, 4, 5; IV, 2, 3, 4, 5; V, 3.
3	Lady Montague, I, 1.



Peter.	}
Gregory.	}
Sampson.	}
Balthasar.	}
Prologue.	}
Chorus.	}
Lady Montague.	}
Nurse.	}
2d Capulet.	}
1st Watchman	}
3d Musician.	}
1st Citizen.	}
2d Servant.	}
3d Watchman.	}
Friar John.	}
Abraham.	}
2d Musician.	}
Apothecary.	}
1st Musician.	}
2d Watchman.	}

#### IV. Questions.

##### PROLOGUE.

1. Whence did Shakespeare derive the material which he has dramatized in this play ?

2. Did Shakespeare write this Prologue ?

*Ans.* Most probably not. It is unnecessary, and therefore inartistic.

3. Is the same criticism applicable to the Chorus at the beginning of Act II. ?

*Ans.* Yes. Cf. p. 278.

4. Did he discontinue the use of Prologues as he progressed in the dramaturgic art ?

*Ans.* Yes, almost entirely.

5. What evidences of Shakespeare's immaturity as a dramatist are there in the play ?

*Ans.* Frequency of rhymes ; also of passages that are more lyric than dramatic ; e. g. Romeo's

declaration of love at the ball, I. 5 ; Juliet's soliloquy, III. 2 ; the parting of the lovers, III. 5. Cf. p. 298 ; question 32.

6. What information is given in the Prologue as to the scene, the cause, the hero and heroine, the action, of the drama ?

7. What as to the length of a dramatic representation in Elizabethan theatres ?

### ACT I.

8. Of which of the rival houses are Sampson and Gregory retainers ?

9. What bantering conversation takes place between them ?

10. What do they say when *two of the house of the Montagues* appear ?

11. Who were those two ?

12. What quarrel takes place when they enter ?

13. What members of the rival houses enter, and become involved in the quarrel ?

14. Do the heads of the houses of Capulet and Montague now enter ?

15. What do they say ?

16. Who finally appears ?

17. What commands does the Prince give ?

18. What charges does he make against *old Capulet and Montague* ?

19. What penalties does he threaten ?

20. What final orders does he give to Capulet and Montague ?

21. What description of the causes of the quarrel does Benvolio give to his uncle Montague ?

22. What description of Romeo's condition and conduct does he give to Lady Montague ?

23. With what further description of Romeo does Montague supplement that of Benvolio?

24. Is this latter description a fine example of Shakespeare's descriptive poetry?

*Ans.* Yes.

25. Is the cause of Romeo's melancholy known to his friends?

26. What does Montague say on this subject?

27. What is the dramatic purpose of this conversation about Romeo?

*Ans.* To describe to the spectators the hero of the drama, and thus prepare for his entrance.

28. Who now enters?

29. What request of Montague does Benvolio make?

30. What does Romeo say in answer to Benvolio's inquiry: *What sadness lengthens Romeo's hours?*

31. What effect does Benvolio's expression of sympathy have on Romeo?

32. Are Romeo's descriptions of *love* (I. 1. 182-200) examples of the antithetical, stilted, bombastic, euphuistic style of erotic poetry common to the Elizabethan writers?

*Ans.* Yes.

33. What description of that euphuistic style does Mercutio give?

*Ans.* Cf. II. 4. 28-36.

34. What parody of it does Mercutio make?

*Ans.* Cf. II. 1. 6-29.

35. What additional examples of this euphuistic style are there in this play?

*Ans.* Cf. II. 4. 12-15; and others.

36. With what other poets is this style common?

*Ans.* Petrarch; cf. II. 4. 41, seq. Also Chaucer.

37. Is it also an evidence of Shakespeare's immaturity, and that he had not yet attained mental independence?

*Ans.* Yes.

38. In what play does Shakespeare parody this Elizabethan euphuism?

*Ans.* *Love's Labour's Lost.*

39. What is Romeo's description of her he loves, and of the way she has received his suit?

40. What advice does Benvolio give him?

41. What response thereto does Romeo make?

42. Who now enter?

43. What do they say about the quarrel?

44. What question does Paris ask Capulet?

45. What description of Juliet does her father give to Paris?

46. What decision regarding Paris's suit does he announce?

47. Of what fact does Capulet inform Paris?

48. What advice does he give him?

49. What order does Capulet give to a Servant?

50. What humorous soliloquy does the Servant indulge in?

51. Who now enter?

52. What advice does Benvolio offer to Romeo to cure him of his passion for Rosaline?

53. In responding, what description of himself does Romeo give?

54. Is that advice similar in some respects to the advice Capulet offered to Paris?

55. What inquiry does the servant make of Romeo?

56. To whom does Capulet send invitations for the ball?

57. What invitation does the servant, before leaving, give to Romeo?

58. What does Benvolio say will be the result on Romeo of his comparison of Rosaline *with all the admired beauties of Verona*?

59. What does Romeo say about *my love*, and his loyalty to her?

60. What response does Benvolio make?

61. What does Romeo decide to do?

62. What motive has governed Romeo's action?

63. What two important characters first appear in Sc. 3?

64. What is Juliet's age?

65. What does the Nurse say on that subject?

66. Is Shakespeare's portrayal of the Nurse as garrulous and illogical, true to human nature?

67. What question does Lady Capulet ask Juliet?

68. What reply does Juliet make?

69. Of what fact does Lady Capulet inform Juliet?

70. What description of Paris do she and the Nurse give?

71. What further does Lady Capulet say to Juliet when urging Paris's suit?

72. What guarded reply does Juliet make?

73. What message does a Servant bring?

74. What final words do Lady Capulet and the Nurse speak to Juliet?

75. What important fact is indirectly communicated to the spectator by Sc. 3?

*Ans.* That Juliet's environment, her parents, her home, her nurse, are entirely unsympathetic.

76. What is the dramatic purpose of this information?

*Ans.* It foreshadows the complete and violent estrangement that takes place between Juliet and her family.

77. Was it customary in that day for men to mask themselves when attending balls and revels ?

*Ans.* Yes. Cf. *Merchant of Venice*, II. 6 ; *Love's Labour's Lost*, V. 2. 157 ; *Henry VIII.* I. 4. 64-67.

78. What was the nature of the Masques which were so frequent at that time ?

*Ans.* Cf. " Shakespeare's Predecessors in the English Drama," Symonds, pp. 317-362.

79. What information about the customs of Maskers does Benvolio give ?

80. What is Romeo's description of his feelings ?

81. What important character is first introduced in Sc. 4 ?

82. What does Mercutio, when attempting to cheer him, say to Romeo ?

83. What traits of character does he reveal by these remarks ?

84. What is Mercutio's description of Queen Mab ?

85. By what other name is she spoken of in *Mid. Night's Dream* ?

86. What is the dramatic function of this description ?

*Ans.* It is an episode. It is introduced by Shakespeare for the purpose of preventing too rapid progress of the action of the drama. During its recital the action, which has just begun by the journey of Romeo and his friends to the ball, ceases movement.

87. What is Mercutio's analysis of the nature of dreams ?

88. What misgiving does Romeo have when going to the house of his hereditary enemy ?

89. What is the dramatic function of this ?

*Ans.* It foreshadows the tragic in the drama.

90. What do the Servingmen say when preparing the feast ?

91. Why the confusion and disagreements of these Servingmen ?

*Ans.* To foreshadow the disagreement between Tybalt and Capulet ; and, more remotely, the quarrels between Tybalt and Mercutio and Romeo.

92. What words of welcome does Capulet address to the guests ?

93. What to his cousin, *2 Capulet* ?

94. What revelation of his character has he made by these remarks ?

95. What question does Romeo ask of a Servingman ?

96. What impression has Juliet made on Romeo ?

97. What description of her does he give ?

98. Who now objects to Romeo's presence, and what does he say ?

99. What rebuke does Capulet administer to Tybalt ?

100. What description of Romeo does Capulet give ?

101. What is the dramatic purpose of this quarrel between Capulet and Tybalt ?

*Ans.* It is intended to foreshadow the tragic of the drama.

102. Had Romeo and Juliet met and conversed sometime before we hear them speak ?

*Ans.* Yes.

103. What do they say to each other ?

104. How is that conversation ended ?

105. What is a *palmer* ?

106. What is Shakespeare's use of *what* ?

107. What description of Juliet's mother does the Nurse give ?

108. Has Romeo fallen in love with Juliet ?

109. After all, excepting Juliet and the Nurse, have made their exit, what inquiries does Juliet make of the Nurse ?

110. What expression of her love for Romeo does Juliet make, in a soliloquy ?

111. Is the arrangement of Act I. faulty ?

X *Ans.* Yes. The five acts of a drama should be co-terminous with the five divisions, Introduction, Growth, Climax, Fall, Catastrophe. The Introduction in this play ends with Sc. 3. The Growth begins with Sc. 4. The conclusion of Sc. 3., therefore, is the dividing line between Acts I and II.

112. Does the commencement of this Introduction manifest masterly technique on Shakespeare's part ?

*Ans.* Yes. The drama which ends with six tragic deaths, those of Mercutio, Tybalt, Paris, Romeo, Juliet, Lady Montague, is begun with a quarrel, in which several of the important characters take part.

113. This quarrel with which the drama begins is an action. Does it contravene the canon of dramatic art that the action of the drama never begins until the Introduction is concluded and the Growth commences ?

✓ *Ans.* It does not. While this quarrel is an action, it is not a part of the action of the drama, but is simply introductory thereto. The action of the drama begins when Romeo goes to the ball of the Capulets.

114. What has been accomplished in Act I. ?



**Ans.** I. All the important characters except Friar Laurence have been introduced, and their salient traits revealed. II. All necessary information regarding the causes of the action has been given. III. The emotional chord that vibrates through the drama has been repeatedly struck ; e. g. I. 1. 179-188 ; I. 5. 140-143. IV. The action of the drama has been clearly foreshadowed.

## ACT II.

115. What information about the lovers and their next meeting ; also of the difficulties which surround them, does Chorus give ?

116. What examples are there in Sc. 1 of Shakespeare's use of the abstract for the concrete ?

117. Who was King Cophetua ?

118. What is Benvolio's description of Romeo's love ?

119. What is the dramatic purpose of Romeo's witticisms in Sc. 1 ?

**Ans.** To contrast with the tragic which is so soon to begin. They are like the departing sunshine which precedes the gathering clouds and storm.

120. To whom does Romeo allude when he says : *He jests at scars, seq. ?*

121. With what verses, highly impassioned and imaginative, does Romeo, in a soliloquy, greet Juliet ?

122. What description of Juliet does Romeo give ?

123. This is not a description in detail of Juliet's physical beauty. Why not ?

**Ans.** *Vide* Vol. 1. p. 191.

124. To what does Romeo compare Juliet ?

125. What apostrophe does Juliet, in a soliloquy, address to Romeo?

126. What avowal of their love for each other do Romeo and Juliet make?

127. Does Juliet fear she has been *too rash, too unadvis'd, too sudden*, seq.?

128. Is she too forward, immodest, unmaidenly?

*Ans.* Cf. II. 5. 71-73; III. 3. 37-40.

129. Do they exchange *love's faithful vow*?

130. Who interrupts the interview?

131. After Juliet's exit to what reflections does Romeo give expression, in a soliloquy?

132. When Juliet re-enters what does she say to Romeo?

133. What attribute of her nature do her words manifest?

134. What response does Romeo make?

135. What expression of his love does Romeo again make, after Juliet retires the second time?

136. When Juliet again re-enters what arrangements do she and Romeo make for a future meeting, and what further expressions of their love do they utter?

137. After Juliet's exit what wish does Romeo express?

138. What does he decide to do?

139. What is the dramatic purpose of this announcement?

*Ans.* To foreshadow the appearance of Friar Laurence in the play, and of Romeo's interview with him, both of which so soon follow.

140. This garden-scene (II. 2) contains some of the finest erotic poetry in all literature. What are some of its special features?

*Ans.* It is highly imaginative, very impassioned, and is pervaded by a lyrical element.

141. How does Shakespeare's portrayal of the love of Romeo and Juliet in this scene (II. 2) compare, contrast with his portrayal of that of Ferdinand and Miranda; Bassanio and Portia; Orlando and Rosalind; Florizel and Perdita?

142. Does Shakespeare frequently, as in the case of Juliet, make his young heroines express, in the frankest manner, to the men they love, their affection?

143. How does Shakespeare's portrayal of the parting of Romeo and Juliet compare, contrast with that of Posthumus and Imogen?

*Ans.* Cf. *Cymbeline*, I. 1.

144. Who first appears in Sc. 3?

145. What description of daybreak does Friar Laurence give?

146. How does this compare with a similar description in *Cymbeline*, II. 3. 21-30?

147. To what reflections on herbs, plants, stones does Friar Laurence give voice?

148. What practical lessons does he deduce?

149. What does he say are *two such opposed kings* in men?

150. What is the dramatic purpose of this first soliloquy of the Friar?

*Ans.* I. To reveal his character. II. To reveal the ethical motive of the play, viz., that any quality or emotion of man, no matter how good it may be, if developed to excess, or perverted to a mistaken or base purpose, becomes destructive.

151. Who now enters?

152. With what words does Friar Laurence greet Romeo?

153. What reference to Rosaline does the Friar make?

154. What is Romeo's reply?

155. What statement of his love for *the fair daughter of rich Capulet*, also what request, does Romeo make?

156. What is the Friar's comment on Romeo's inconstancy?

157. What is the meaning of *Thy love did read by rote and could not spell*?

158. Did Rosaline, and the Friar as well, know that Romeo's feeling for the former was not love but a mere caprice?

159. Does the Friar grant Romeo's request?

160. What trait in his character, a trait that is to cause his ruin, does Romeo reveal in his next remark to the Friar?

161. What warning does the Friar utter?

162. What is the dramatic purpose of this?

*Ans.* To reveal the cause of, and also to foreshadow, the tragic in the drama.

163. Why has Shakespeare introduced Romeo in love with Rosaline, and again, in II. 3, directed the attention of the spectator to that fact?

*Ans.* I. To reveal more clearly and forcefully Romeo's emotional condition at the beginning of the play. He was not really in love with Rosaline (cf. II. 3. 81-88). His condition was similar to that of Portia (cf. *Merchant of Venice*, I. 2). He was love-sick. He was therefore in a fit emotional condition to fall in love when he met one who was worthy of his love, who evoked his love, who reciprocated it. The ground was ready to receive the seed. II. To contrast his unreal and superficial feel-

ing for Rosaline with his real and overmastering love for Juliet. When he meets Juliet his love for her is immediate, spontaneous, all-absorbing. III. To contrast Rosaline with Juliet.

164. What, in Mercutio's opinion, is the cause of Romeo's melancholy?

165. Of what fact does Benvolio give information?

166. What is the dramatic purpose of this information?

*Ans.* To foreshadow the duels in which Tybalt engages.

167. What is Mercutio's description of Tybalt?

168. What is a *prick-song*?

169. What fencing terms does Mercutio use, and what is the meaning of each?

170. To whom does he refer as *affecting fantas-ticoes, new tuners of accents*?

*Ans.* To those who affected the euphuistic style of conversation which was the fashion at that time. Cf. p. 298; questions 32-35.

171. Who now enters?

172. With what extravagant phrases does Mercutio welcome him?

173. What bantering conversation now takes place between Mercutio and Romeo?

174. What was its effect on Romeo?

*Ans.* Cf. II. 4. 92-97.

175. What change has taken place in Romeo?

176. Who now enters?

177. From whom and on what mission does she come?

*Ans.* Cf. II. 5. 1, seq.

178. What traits of her character does the Nurse

reveal in her conversation with Benvolio, Mercutio, Romeo?

179. What is the meaning of *ropery*?

180. What message does Romeo send to Juliet?

181. What arrangements for an interview with her does he make?

182. What does the Nurse tell Romeo about Paris?

183. What is the effect upon Juliet of the Nurse's description of Paris?

184. What examples are there in Sc. 4 of Shakespeare's word-play and punning?

185. What does Juliet say of *love's heralds*?

186. What of the Nurse's delay?

187. What humorous conversation takes place between Juliet and the Nurse?

188. What description of Romeo does the Nurse give?

189. What dramatic purpose is effected by the Nurse's delay in giving Romeo's message?

*Ans.* To intensify the interest of the spectators of the drama.

190. What message from Romeo does the Nurse finally deliver?

191. What is its effect on Juliet?

192. Scenes 4 and 5 are full of humor. What is their dramatic function?

*Ans.* To make, by means of Contrast, the tragic of the next Act more sombre, impressive, powerful.

193. What words of Friar Laurence at the beginning of Sc. 6 foreshadow the *sorrow* which is so soon to come to the young lovers?

194. In what extravagant terms does Romeo express his love?

195. What warning does Friar Laurence utter?

196. Is the Friar's reference to *powder* prescient?

*Ans.* Yes. Cf. V. 1. 64, 65.

197. Who now enters?

198. What is the Friar's description of Juliet?

199. What of a lover?

200. Is it true that love, or any all-absorbing, overmastering happiness, makes one not only emotionally but also physically buoyant?

*Ans.* Yes. Cf. *Troilus and Cressida*, IV. 5. 14-16.

201. With what expressions of their love do Romeo and Juliet greet each other?

202. What action does the Friar take?

203. What portrayal of latent qualities in the characters of Romeo and Juliet, which have been evoked by their sudden and overmastering affection for each other, has Shakespeare given in Act II?

### ACT III.

204. What reference to the weather, full of warning and foreboding, does Benvolio make?

205. What is one dramatic purpose and effect of that reference?

*Ans.* It creates local color, dramatic atmosphere. It describes the conditions existing in Verona at that time.

206. When replying to Benvolio what taunting description of him does Mercutio give?

207. What response does Benvolio make?

208. Who now enters?

209. Is Benvolio's fear realized?

210. What do Tybalt and Mercutio say to each other?

211. What is the meaning of Mercutio's question : *What, dost thou make us minstrels?*

212. What suggestion does Benvolio make ?

213. Is Mercutio bellicose ?

214. Who now enters ?

215. Does Tybalt for the purpose of provoking a quarrel, deliberately insult Romeo ?

216. Why was Tybalt so incensed towards Romeo ?

*Ans.* Cf. I. 5. 56-94.

217. With what soothing words does Romeo reply to Tybalt ?

218. What was *the reason* that Romeo had to love Tybalt ?

219. What further effort did Romeo make to avoid a duel between himself and Tybalt ?

220. What does Mercutio say ? What does he do ?

221. Does Romeo make still another effort to prevent the duel between Mercutio and Tybalt ?

222. What is the result of the fight ?

223. What is Mercutio's description of his wound ?

224. What pun does he make ?

225. What further does he say ?

226. Why has Shakespeare made Romeo's well-intentioned interference result in Mercutio's death ?

*Ans.* I. It makes that death more sad and tragic.

II. It promotes the Complication of the drama.

227. What opinion of these events and his own deep feelings does Romeo express, in a soliloquy ?

228. What fact is announced by Romeo ?

229. What response, foreshadowing the future action of the drama, does Romeo make ?

230. Why has Shakespeare ended Mercutio's dramatic life so early in the play ?

*Ans.* I. Up to this time Mercutio has played almost as important a part in the drama as Romeo.



The time has now come for Romeo to assert himself and take his place as the hero. In order that he should do this to the fullest degree it is necessary that Mercutio's dramatic life should be brought to a close. II. Mercutio's defiant spirit, his vivacity, gaiety, wit, would be inopportune, misplaced, inartistic, amid the tragic events which follow.

231. What adjective does Benvolio use to describe Tybalt?

232. Are verses 127-129 of III. 1 a soliloquy?

Ans. Yes.

233. Has a radical change been wrought in Romeo by Mercutio's death?

234. What does Romeo invoke to be his future *conduct*, conductor, guide?

235. Is Romeo really guided in the future by *fire-eyed fury*?

236. What defiant words does he address to Tybalt?

237. What warning, and what urgent advice does Benvolio address to Romeo?

238. What does Romeo say of himself?

239. Is this true?

Ans. Yes, to a certain extent. It is true of Romeo, as of every man—

*There's a divinity that shapes our ends,  
Rough-hew them how we will.*

At the same time,

*There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.*

Fate and Free-Will both entered into Romeo's life, as they do in that of every man.

240. Who now enter?

241. What description of the duels does Benvolio give?

242. Which of the Capulets begs for revenge?

243. What does Montague say?

244. What sentence does the Prince pronounce on Romeo?

245. What revelation of her feelings does Juliet give at the beginning of Sc. 2, in exquisite and highly imaginative verse, as perfect as anything of that kind Shakespeare ever wrote?

246. What is the meaning of *runaways' eyes*?

247. What is Shakespeare's use of *learn*?

248. Who enters?

249. What does the Nurse bring?

250. Has Shakespeare foreshadowed the *cords*?

*Ans.* Cf. II. 5. 74-76.

251. What lament does the Nurse utter?

252. What does Juliet say when she thinks the Nurse refers to Romeo's death?

253. When Juliet hears the news, in what anti-thetical phrases, descriptive of Romeo, does her intense emotion find expression?

254. What imprecation on Romeo does the Nurse utter?

255. As a result thereof what sudden and violent reaction takes place in Juliet's feeling towards her husband?

256. What is the purpose of Juliet's iteration and reiteration of the word *banished*?

*Ans.* To direct the attention of the spectators to the Climax of the drama.

257. What example of a similar nature does this recall?

*Ans.* The word *choose*, in the *Merchant of Venice*,  
I. 2. *Vide* Vol. I. p. 157.

258. On what mission does the Nurse go?

259. What does Juliet send to Romeo?

260. In what words does she describe him?

261. What words of Friar Laurence are an echo of Romeo's statement, *I am fortune's fool*?

*Ans.* Cf. III. 3. 2, 3.

262. What is the effect on Romeo of the announcement by the Friar of *the Prince's doom*?

263. What does Romeo say?

264. What comfort does the Friar offer Romeo?

265. What comment on *philosophy* as a solace for his grief does Romeo make?

266. How does this compare, contrast with the prescription for the cure of Lady Macbeth?

*Ans.* Cf. *Macbeth*, V. 3. 36-47.

267. Does Romeo think that the Friar, from the lack of a similar experience, is unable to sympathize with him?

268. Has Romeo previously expressed a sentiment akin to this?

*Ans.* Cf. II. 2. 1.

269. Who now enters?

270. What rebuke does the Nurse administer to Romeo?

271. What information about Juliet's condition does the Nurse give Romeo?

272. What is the effect of that information on Romeo?

273. What sharp rebuke does the Friar administer to Romeo?

274. What does the Nurse say of the Friar's *good counsel*?

275. What is the effect on Romeo of that, and of the ring which the Nurse brings from Juliet?

276. What plans for Romeo's future does the Friar outline?

277. What expression of his affection for the Friar does Romeo make at parting?

278. What arrangements for Juliet's marriage to Paris does her father make?

279. What command relating thereto does he give to Lady Capulet?

280. What is the dramatic effect of this well-intentioned, but ill-advised, action of Capulet?

*Ans.* It increases the Complication of the drama, and thereby hurries the action, first to the Climax, and eventually to the Catastrophe.

281. What words full of the most exquisite, most highly imaginative poetry, do Juliet and Romeo address to each other at parting?

282. What adjective in III. 5. 8 is an example of Shakespeare's imaginative use of words?

*Ans. Severing.* It symbolizes the parting of the lovers. It connotes far more than it denotes.

283. Who was Cynthia?

284. To what current belief does Juliet allude: *the lark and loathed toad change eyes*?

285. What is the meaning of *hunt's-up*?

286. What does Juliet's *ill-divining* soul cause her to see?

287. What is the dramatic purpose of this?

*Ans.* To foreshadow the conclusion of the drama.

288. What apostrophe does Juliet address to *fortune*?

289. Who now enters?

290. What does Lady Capulet suppose is the cause of Juliet's *evermore weeping* ?

291. What remark of Lady Capulet is a revelation of her character ?

*Ans.* Cf. III. 5. 79, 80.

292. What comment does Juliet make on her mother's characterization of Romeo as a *villain* ?

293. How does Lady Capulet propose to revenge Tybalt's death ?

294. What is the meaning of Juliet's words : *Indeed, I never shall be satisfied*, seq. ?

295. What *joyful tidings* does Lady Capulet bring to Juliet ?

296. In what brave, immediate, defiant words does Juliet announce her decision not to marry Paris ?

297. What metaphors does Capulet use as descriptive of Juliet ?

298. What is the effect on Capulet of Juliet's refusal to wed Paris ?

299. What does Juliet say to moderate his unreasonable anger ?

300. What is the meaning of *chop-logic* ; a *gossip's bowl* ?

301. What does the Nurse say in Juliet's defence ?

302. In what final words does Capulet sum up his disgust and anger at Juliet's unyielding determination not to be married, on Thursday, to Paris, in *Saint Peter's Church* ?

303. In what words, full of pathos, does Juliet beg her mother to *Delay this marriage for a month, a week* ?

304. What is Lady Capulet's reply ?

305. With what words does Juliet appeal to the Nurse for comfort ?

306. What does the Nurse advise her to do ?  
 307. What response does Juliet make ?  
 308. What message does she send to her mother ?  
 309. When alone, what opinion of the Nurse, and of her counsel, does Juliet express ?  
 310. What does Juliet decide to do ?  
 311. *If all else fail*, what relief from her troubles will she seek ?  
 312. Has Juliet, in this last scene of Act III., revealed attributes of character that hitherto have been latent ?  
 313. Has the Climax of the play been reached in this Act ?  
*Ans.* Yes.  
 314. What is that Climax ?  
*Ans.* It is twofold. The banishment of Romeo. The refusal of Juliet to wed Paris.  
 315. Why is the Climax of this play, unlike that of most of the Shakespeare plays, twofold ?  
*Ans.* The play has both a hero and a heroine.  
 316. Does this contravene the canon of dramatic art that every play must have one hero or one heroine ?  
*Ans.* No. *Vide* Vol. I., p. 256, question 268.

#### ACT IV.

317. Of what is the phrase *nothing slow to slack*, an example, and what does it mean ?  
 318. What is the reason given by Paris, to Friar Laurence, for the hurry of his marriage ?  
 319. What does Friar Laurence say in an *aside* ?  
 320. What traits of her character does Juliet reveal, in her conversation with Paris ?  
*Ans.* Perfect self-control, adroitness.

321. What is the meaning of *evening mass* ; *God shield* ?

322. What different revelation of her thoughts and feelings does Juliet give when she is alone with Friar Laurence ?

323. What request does she make of him ?

324. If he cannot aid her to what *umpire 'twixt my extremes and me*, will she trust ?

325. Had she previously determined on suicide *if all else fail* ?

*Ans.* Cf. III. 5. 241, 242.

326. What is the dramatic purpose of this repeated reference by Juliet to suicide ?

*Ans.* I. To impress it more strongly on the minds of the spectators of the drama. It is an example of Repetition, Alteration, Alternation. Cf. "Genesis of Art-Form," Raymond, Chapter XII. II. It foreshadows the manner of Juliet's death. Cf. V. 3. 169, 170.

327. What does Friar Laurence say about the *remedy* he has to offer ?

328. What will Juliet do *To live an unstain'd wife to my sweet love* ?

329. Why this reference to, and detailed description of, *a charnel-house* ?

*Ans.* To foreshadow the place of Juliet's premature burial, and, later, the scene of her death.

330. What is Friar Laurence's plan to meet the emergency ?

331. In what other play does Shakespeare compare the eyelids to *windows* ?

*Ans.* *Richard III.*, V. 3. 116.

332. What part will Friar Laurence and Romeo take in the former's plan ?

333. Does the plan receive Juliet's immediate, hearty, brave approval?

334. What action does the Friar immediately take?

335. What directions for the wedding-feast does Capulet give to two Servingmen?

336. What is the nature of this conversation?

*Ans.* It is a comic episode.

337. What inquiry about Juliet does Capulet make of the Nurse, and in what words does he describe her?

338. When Juliet appears with what words does her father address her?

339. What does Juliet say to her father?

340. Why does she promise obedience?

*Ans.* To conceal her real purpose in order that she can, with more certainty, carry it out.

341. What request does Juliet make of the Nurse?

342. What does she say about the date of her marriage?

343. What comment thereon do her father and mother make?

344. What change takes place in Capulet's feelings?

345. What request does Juliet make of the Nurse?

346. Has this been foreshadowed?

*Ans.* Cf. IV. 1. 91, 92.

347. What is Juliet's description of her *state*?

348. Does Juliet decline her mother's help?

349. What revelation of her thoughts and feelings, of her hopes and fears, does Juliet make, in a soliloquy?

350. What description of death does this of Juliet recall?



*Ans.* Cf. *King John*, III. 4. 25-36.

351. What is the meaning of *pastry*, *cot-quean*, *mouse-hunt*, *jealous-hood*?

352. What does Capulet order the Nurse to do?

353. What is the nature of Sc. 4?

*Ans.* I. Comic. Shakespeare here, as frequently, makes a humorous scene precede a tragic one in order to make the latter, by contrast, more tragic. II. Episodic. III. Realistic. From it we can form an accurate idea of the Capulet household.

354. What is Juliet's condition when the Nurse attempts to awaken her?

355. What comments do Capulet, Lady Capulet, the Nurse make?

356. How does Capulet's description of the apparently dead Juliet compare with similar descriptions of Cleopatra, Imogen?

*Ans.* Cf. *Antony and Cleo.*, V., 2. 349, seq.; *Cymbeline*, IV. 2. 209-212.

357. Who now enter?

358. What does Paris say?

359. What does Friar Laurence?

360. What does Capulet say of the sudden and sad change to the contrary?

361. What final advice does Friar Laurence give?

362. After the exit of all but the musicians who enters?

363. What amusing conversation takes place between Peter and the musicians?

364. What is the nature, what the dramatic purpose of this conversation?

*Ans.* It is a comic episode. Its purpose is to relieve the emotional strain of the spectators of the drama.

365. Shakespeare does not make the grief of the Capulet family pathetic. How?

*Ans.* I. By having portrayed the Capulets, the Nurse, also Paris, as being devoid of strong or intense natures. Such people could not have a real or a deep grief. II. By the introduction of the Musicians and the humorous conversation between them and Peter.

366. Why did Shakespeare purposely avoid making this grief pathetic?

*Ans.* Had he done so he would have anticipated prematurely their words when they find Juliet's dead body (V. 3), and also the tragic of the Catastrophe, and thereby detracted from the overmastering effect of both.

## ACT V.

367. What are some of the numerous references Shakespeare makes to dreams?

368. What did Romeo's dream *presage*?

369. What description of his emotional condition does Romeo give?

370. Does unusual exaltation of spirits, in the drama as in real life, sometimes forebode misfortune or death?

*Ans.* Cf. V. 3. 88-91.

371. What did Romeo dream?

372. What is the dramatic purpose of this?

*Ans.* To foreshadow Juliet's action in the tomb.

373. What in the previous part of the drama is, in its nature and function, similar to Romeo's dream?

*Ans.* Juliet's soliloquy, spoken just before drinking the Friar's *distilled liquor*.

374. What news does Balthasar bring from Verona ?

375. What change, immediate, radical, is wrought in Romeo by this news ?

*Ans.* His lack of self-restraint gives way to calm and absolute self-control ; to defiance of Fate ; to a settled determination not to live without Juliet.

376. What commands does Romeo give to Balthasar ?

377. After Balthasar retires what does Romeo say about Juliet, about *mischief*, about *an apothecary* ?

378. What request does he make of the apothecary ?

379. What is his description of an apothecary's shop in Mantua ?

380. Why is this description given by means of narration ?

*Ans.* Owing to absence of scenery on the stage of Elizabethan theaters this information could be conveyed to the spectators of the drama only by narration.

381. Is his reference to *hasty powder* intended by the dramatist to recall a similar one made by Friar Laurence ?

*Ans.* Yes. Cf. II. 6. 9-11.

382. At the time this drama was written was there a law in Mantua against the sale of poisons, the penalty for violating which was death ?

*Ans.* Yes. Such a law was also in existence in other parts of Italy, Spain, Portugal, England.

383. What does the apothecary say in palliation of his unlawful act ?

384. What does Romeo say about gold ?

385. Has he previously expressed a similar opinion ?

*Ans.* Cf. I. 1. 220.

386. What apostrophe does he address to the poison ?

387. What character makes his first entrance in Sc. 2 ?

388. Upon what mission had Friar John been sent ?

*Ans.* Cf. IV. 1. 123, 124.

389. What report of his mission does Friar John give ?

390. Do the tragic events of the drama, as of human life, frequently result from mistakes, negligence, unforeseen or uncontrollable events ?

*Ans.* Yes. Desdemona unwittingly drops a handkerchief ; Wolsey carelessly puts in *the packet sent the King a paper*, which contains *the account of all that world of wealth* he had drawn together for his own ends ; Gertrude by mistake drinks the poison intended for Hamlet ; Hamlet, in scuffling, unknowingly obtains Laertes' rapier ; Edmund's messenger arrives too late to save Cordelia ; Friar John seeking *a barefoot brother* in Verona to accompany him to Mantua, is imprisoned in a house *the doors of which are sealed up by the searchers of the town* ; Friar Laurence arrives at the tomb too late to save Romeo and Juliet. From such accidental causes result the most tragic consequences.

391. What comment does Friar Laurence make on Friar John's report ?

392. What does he instruct Friar John to do ?

393. For whose safety is he most concerned ?

394. What information regarding his purposes does Friar Laurence give, in a soliloquy ?

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**395.** Where takes place the future action of the drama ?

**396.** What orders does Paris give to his page ?

**397.** What apostrophe does Paris address to Juliet ?

**398.** Who now arrive at Juliet's tomb ?

**399.** What does Romeo send to his father ?

**400.** Has Shakespeare foreshadowed this letter ?

*Ans.* Cf. V. 1. 25.

**401.** What commands does Romeo give Balthasar ?

**402.** What description of the circumstances, and *my intents*, does Romeo give ?

**403.** What apostrophe to death does Romeo make ?

**404.** What does Paris say to Romeo ?

**405.** What response does Romeo make ?

**406.** What is the dramatic purpose of the duel between Paris and Romeo ?

*Ans.* To bring to a fitting close the dramatic life of Paris.

**407.** What was a lantern ?

**408.** What apostrophe to Juliet, which is also a soliloquy and performs the dramatic function of one, does Romeo speak ?

**409.** What varied emotions are expressed in this apostrophe ?

*Ans.* Love, sorrow, pity, regret, admiration, despair, all intense, subdued, blended. It is a fine example of Passion-Strain.

**410.** What examples are there in this apostrophe of Shakespeare's phrasal power ?

*Ans.* *Death's pale flag ; unsubstantial death ; a dateless bargain to engrossing death ; world-wearied flesh.*

**411.** Does Romeo still think he is the victim of cruel Fate ?

*Ans.* Cf. V. 3. 111, 112.

412. Who now arrives in the churchyard?

413. What does he bring with him?

414. What *fear comes upon* Friar Laurence?

415. What dream did Balthasar have while sleeping under the yew-tree?

416. Whom does Friar Laurence find in the tomb?

417. What does Juliet, on awaking, say?

418. What urgent request does Friar Laurence make of her?

419. What disposition of her does he propose to make?

420. Does Juliet refuse her assent thereto?

421. What words does she address to her dead husband?

422. What does she do?

423. Who now enters the churchyard?

424. What play on the word *ground* does Shakespeare make?

425. Whom do the Watch arrest?

426. Who now finally enter?

427. What is the meaning of Capulet's statement: *This dagger hath mista'en—for, lo, his house, seq?*

428. What fact does Montague announce?

429. What does Shakespeare do at the end of the play to reveal clearly the whole plot, to untangle all the threads thereof, to complete the Resolution of the drama?

*Ans.* He makes Friar Laurence, Romeo's man, Paris's page, describe in detail the events which have culminated in the deaths of Romeo, Juliet, Paris.

430. What final words does the Prince address to Capulet and Montague?

431. What is the result on Montague and Capulet of the deaths of Romeo and Juliet?

432. What do they decide to do?

433. What does the Prince say *this morning with it brings?*

434. This play ends but the action does not stop. Cf. V. 3. 307, 308. Why?

*Ans.* Vide Vol. I, p. 200, question 301.

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435. What is the date and what the theme of this drama?

*Ans.* I am inclined to believe it is Shakespeare's first tragedy. Cf. Vol. I., p. 341.

It describes the battle of love and hate, in which battle love is victorious. When Romeo first enters and sees the evidences of the fray between the partisans of Capulet and Montague, he says: *Here's much to do with hate, but more with love.* This remark describes the play.

A deadly feud had, for a long time, existed between the Montagues and Capulets. Law could not control it. Religion could not abate it. A young Montague falls in love with a young Capulet. This love is reciprocated. It is a love which is all-absorbing, overmastering. It is a love which is literally unto death. When Romeo and Juliet are laid in the tomb, the feud which, for so long time, had existed between the Capulets and Montagues, is also buried in the same tomb. This is the theme of the drama.

In *King Lear* love is conquered by hate. In *Romeo and Juliet* love triumphs over hate. In it Shakespeare takes us a journey through *Inferno* and *Paradiso*. The journey ends in *Paradiso*.

436. What other passages in the Shakespeare plays are a commentary on *Romeo and Juliet*?

*Ans.* *Two Gentlemen of Verona*, I. 1. 39-50; *King Lear*, I. 1. 241-243; *Sonnet*, CXVI; *Hamlet*, II. 1. 102-107; III. 2. 72-75; *Mid. Night's Dream*, I. 1. 132-149.

437. What is the Main Action of this drama?

438. What are the Sub-Actions?

*Ans.* The ball of the Capulets; the duel of Mercutio and Tybalt; that of Tybalt and Romeo; the wooing of Paris, and all that results therefrom, including his duel with Romeo and his death; the mission of Friar John; the mission of Balthasar; the death of Lady Montague.

439. There is quite a difference in length between the First Quarto edition of this play, published in 1597, and the Second Quarto edition, published in 1599. The former has 2232 verses, the latter has 3007. What are some of the additions in the Second Quarto?

*Ans.* II. 6. 9-11; II. 6. 18-20; III. 3. 119-122. For a full list of these additions, cf. "William Shakespeare," Brandes, Vol. 1. pp. 89-92; Mr. Richard Grant White's edition, Vol. X., Introduction, pp. 10-27.

440. Does this prove that Shakespeare attained perfection in the dramatic art only by careful study and revision, and after continual practice of the technique?

*Ans.* Yes. Shakespeare was not an inspired idiot. He was an intelligent, trained workman. He reached perfection by the same means as other great artists; viz., by continual reflection, growing knowledge, years of preliminary practice.



441. In what particular does this play differ from most of the tragedies?

*Ans.* The last two Acts are very brief. Events follow each other in quick succession. The action rushes on rapidly and tumultuously. The reason is the emotional stress is so intense the action cannot be prolonged.

442. Does Shakespeare in this play preserve perfectly local color, dramatic atmosphere?

*Ans.* Yes. Notwithstanding there is much in the play that is English, still it is essentially Italian. It has for a background an Italian vendetta. The wooing of Paris is the conventional wooing of that day in Italy. The love of Romeo and Juliet for each other is like the Southern climate, impulsive and fiery. Juliet manifests Italian dissimulation.

443. Is Shakespeare's portrayal of the Character-Development of Romeo, also of that of Juliet, consistent, artistic?

444. What is Capulet's description of Romeo?

*Ans.* Cf. I. 5. 67-70.

445. In what respects is Romeo's melancholy like or unlike that of Hamlet?

446. Is the Character-Development of Mercutio, the Nurse, Friar Laurence, consistent, artistic?

447. What description does Romeo give of Mercutio?

*Ans.* Cf. II. 4. 154-156.

448. Was one of Mercutio's dramatic functions that of a Link-Person?

*Ans.* Yes. He was a kinsmen of the Capulets, and also a warm friend of the Montagues. Although invited by Capulet to the ball, he went to it in company with Romeo and the Maskers.

449. What is the particular dramatic character and function of Friar Laurence ?

*Ans.* He is the type of the normal. He is the adviser and guide of the hero and heroine. They represent those in whom there is a divorce of reason and passion. They are unreflecting, young, impulsive, fiery. In all these respects Friar Laurence is a contrast to them. He is passionless, philosophic.

In a great drama there is generally a character who personifies reason and moral order, who is a type of the normal. Such is Friar Laurence.

The function of such a character is similar to that of an adjective in grammar ; viz., it conditions, it qualifies. The adjective has that effect on a noun. Such a *dramatis persona* has that effect on the other actors in a drama, and also on the action itself. He conditions, qualifies them.

Also, secondarily, by means of Contrast, he tends to make more evident the aberrations of the other characters from the normal, and thereby heightens the tragic and comic in the drama.

Other examples of such a character are Horatio in *Hamlet* ; Kent in *Lear* ; Friar Francis in *Much Ado* ; Enobarbus in *Antony and Cleopatra*.

450. How does Friar Laurence compare, contrast with Shakespeare's other priests ; e. g., Cardinals Pandolph, Cranmer, Wolsey, Campeius ; Friar Francis ; Archbishop of Canterbury, Bishop of Ely, in *Henry V.*, and others ?

451. To what other character does the Nurse bear a strong resemblance ?

*Ans.* Mistress Quickly.

452. What are the Nurse's most important dramatic functions ?

*Ans.* I. She is a Link-Person. She brings together, dramatically connects, the hero and heroine. II. She is the embodiment of humor. Her sparkling, cynical, audacious sallies contrast with the tragic in the play.

453. What are the salient traits of Paris?

454. What is his dramatic function?

*Ans.* To contrast with Romeo.

455. What other minor Link-Persons are there?

*Ans.* Friar John, Balthasar, Peter, the servants of the Capulets and Montagues.

456. What is Benvolio's opinion of Tybalt?

*Ans.* Cf. I. 1. 116.

457. How does Capulet compare with Portia's father?

*Ans.* Cf. *Merchant of Venice*, I. 2.

458. What examples of Character-Contrast are there?

*Ans.* Romeo vs. Mercutio; Romeo vs. Paris; Mercutio vs. Tybalt and Benvolio; Rosaline vs. Juliet; Capulet vs. Montague; Lady Capulet vs. Lady Montague.

459. What are the examples of Balance and Proportion?

*Ans.* The opening scene is a perfect example of these attributes of every work of art. Two servants of the Capulets enter, then two of the Montagues; Benvolio, a Montague, then Tybalt, a Capulet; Citizens who are partisans of one or of the other house enter; Old Capulet and his wife, old Montague and his wife; finally comes the Prince.

Romeo's two loves, that for Rosaline, that for Juliet; Juliet's two lovers, Paris, Romeo; Juliet's Soliloquy (IV. 3.), Romeo's dream (V. 1.); Paris's

interview with Friar Laurence, Romeo's interview with him ; Romeo's attempt to soothe Tybalt, his attempt at Juliet's tomb to soothe Paris ; the opening scene which is a quarrel, the final scene which is filled with blood and death, and which is acted in a charnel house. There are other minor instances.

460. What are some examples of narration ?

*Ans.* Benvolio's description of the duel (III. 1); Friar Laurence's directions to Juliet, and his account of the effect of the sleeping potion (IV. 1); also his description (V. 3) of the events which culminated in the deaths of Romeo and of Juliet.

461. What other tragic elements are there in the play besides the fate of the hero and heroine ?

*Ans.* The feud of the Montagues and Capulets, which, owing to the prominence of these two houses, made it a public calamity, and of which Romeo and Juliet are the innocent victims. The final reconciliation of the Montagues and Capulets which, while it is not tragic, is full of pathos.

462. Is the conclusion of the drama in strict accord with Poetic Justice ?

*Ans.* Yes. I. Everything results not only from Fate but also from law. II. While the lovers die, there is a reconciliation of the Montagues and Capulets. Love triumphs. Prince, priest, people, all acknowledge its sway.

463. In what particular, amongst others, is this play a marked contrast to *King Lear* ?

*Ans.* In that play hate conquers love ; in this, love conquers hate.

464. What are the examples of Prose and Verse ?

465. Why the change from one to the other ?

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*Ans.* Cf. p. 210 ; question 434. *Vide* Vol. I. pp. 201, 300, 301.

466. While the theme of this play is love, there are no songs, no music in it. Why ?

*Ans.* The play does not portray a love which is humorous, happy, but one which is, to the last degree, tragic.

There is notwithstanding a strong lyrical element pervading the play. Cf. p. 296 ; question 5 ; p. 135 ; question 391.

467. What are the puns ?

468. What are the classical allusions ?

469. There are fine examples of Character Grouping in this play. What are some of those Character-Groups ?

470. How does Juliet's impatience to get news of her lover, compare, contrast with similar attempts of Rosalind, Imogen ?

*Ans.* Cf. pp. 138, 139 ; question 408.

## V. Collateral Reading.

Shakespeare Manual, Fleay, pp. 32-34.

Shakespeare. His Life, Art and Characters, Hudson, Vol. II., pp. 203-228.

Characters of Shakespeare's Plays, Hazlitt.

Shakespeare Diversions, Jacox, pp. 193-209.

Transaction's New Shakespeare Society, 1875-1876, pp. 58-87 ; 148-150.

Lectures on Dramatic Literature, Schlegel, Vol. II., p. 153, seq.

Shakespeare's Female Characters, Helena Faucit, pp. 85-154.

**The Women of Shakespeare, Lewes, translated by Helen Zimmern, pp. 159-181.**

**William Shakespeare, Brandes, Vol. I., pp. 87-103.**

**Shakespeare—His Mind and Art, Dowden, pp. 84-110.**

**William Shakespeare, Wendell, pp. 116-128.**

**Shakespeare Commentaries, Gervinus, translated by F. E. Bunnett, pp. 204-229.**

**Lectures on Shakespeare, Coleridge, Bohn's edition, pp. 80-100; 321-329.**

**Transcripts and Studies, Dowden, pp. 378-430.**

**VI. Pronunciation of Names.\***

**Escalus**, es'cu-lus.

**Paris**, par'is.

**Montague**, men'ta-giū.

**Capulet**, cap'ŭ-let.

**Romeo**, rō'mē-ō.

**Mercutio**, mēr-kiū'shi-ō.

**Benvolio**, ben-vō'li-ō.

**Tybalt**, tib'alt.

**Laurence**, le'rēns.

**Balthasar**, bal'tha-zar.

**Juliet**, jū-lē-et', jū'lē-et.

\* For Key to Pronunciation *vide* pp. v, vi.









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